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VOLUME TWENTY

EDITED BY

WALTER HEIL

AND

FREDERIC FAIRCHILD SHERMAN

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Siena, Italy

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FIG. 1. FRANCIS COTES: PORTRAIT OF A LADY
(PASTEL)
A. S. Drey, New York



FIG. 5. FRANCIS COTES: PORTRAIT OF A LADY
Collection of Mr. B. F. Jones, Jr., Pittsburgh, Penn.

ART IN AMERICA *AND ELSEWHERE*
AN ILLUSTRATED BI-MONTHLY MAGAZINE
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PORTRAITS BY FRANCIS COTES

By WALTER HEIL

Detroit, Michigan

FOR a long time the name of Francis Cotes has been misused for emergency attributions in cases where anonymous English portraits of the middle and the later eighteenth century either differed clearly in style from that of Reynolds or Gainsborough, or were simply not good enough to be assigned to either one of these masters with any plausible reason. It thus happens that the *oeuvre* of the painter presents to anyone who studies the available material in order to obtain a clear conception of his art, a strange and incongruous medley of good, mediocre and downright bad performances. Mr. Carl Winter, who has just published two articles on the master in the September and October issues of *THE CONNOISSEUR*, is therefore to be highly complimented on being the first to devote serious effort to the collection of data about Cotes's life¹ and the description of his work. He has succeeded in gathering all the rather meager biographical material obtainable so far. Among other things, we learn

¹Mr. Winter has succeeded in gathering all the biographical material obtainable so far. We therefore refer readers to his article.

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that the date of Cotes's birth, usually given in the dictionaries as 1725, was really May 20, 1726. Robert Cotes, his father, born in Ireland but from an ancient English family that had migrated there after the Cromwellian wars, was then a well-to-do apothecary in the parish of Saint Mary-le-Strand in London. Samuel Cotes, the miniature painter, was a younger brother, born in 1734.

Shortly after 1740, Francis became the pupil of George Knapton, who taught him the use of both pastel and oil. Influenced also by Italian and French portraits in pastel, Cotes seems to have earned his first laurels around 1750 by works in this medium. Nearly all we know of the rest of his life consists of occasional commentaries of a laudatory nature in the art criticism of the day. He was apparently on good terms with Reynolds and an intimate friend of the artists, Paul and Thomas Sandby. He was one of the founders of the Society of Artists in 1759 but was deposed as one of its directors in 1768 because of an altercation with some members over the hanging of their pictures. In the same year, however, he was nominated by the King as one of the original members of the Royal Academy, which was founded at that time. To its first exhibition in 1769 he contributed seven portraits; to the second in 1770, eleven. He lived in comfortable circumstances in a fine house on Cavendish Square where he died suddenly on July 19, 1770, apparently from an ill-advised treatment for gall-stones. It is my wish to contribute a little more to the vindication of this man who was, as we will see, rightly ranked by his contemporaries among the foremost English artists of his time, although we are still unable to agree with Hogarth, who placed him in his estimation above Reynolds.

The problem of separating the wheat from the chaff is not even a very complicated one, inasmuch as Cotes, in contrast to most of his confrères, nearly always signed and often dated his pictures, thus giving the student a sound foundation upon which to build the structure of his work. Cotes's style, too, once thus recognised, appears to be, indeed, not a mere imitation of the manner of one or another of his contemporaries, but as highly individual as anything one would expect among members of the same school and period.

Among the earliest pictures by the master known to me are the pastels of a gentleman and a lady, (Fig. 1), formerly at A. S. Drey's, New York. They are signed and dated 1749. Although concern over the punctilious rendering of the features, and a certain constraint in the pose characterize the two pictures as works of a young artist (Cotes was then only twenty-three years old), there is nevertheless revealed a quite remarkable

skill in the handling, especially of the woman's costume. Both the influence of his teacher Knapton as well as familiarity with pastels by Rosalba Carriera are evident. Very similar in style to the two pastels and undoubtedly from the same period is the pastel portrait of Lady Mary Radcliffe,² sold at Christie's in 1919.

Somewhat later, but still unquestionably an early work, presumably from the early fifties, is the excellent family group of Sir Harvey Smith with his wife and son, one of the first examples of Cotes's work in oils. The composition is well-balanced and studied, yet one feels the effort expended in arranging the three figures, resulting in that certain rigidity of posture and expression which we observe in the too-well built-up group photographs in our family albums. On the other hand, there is already apparent that fresh directness and firm draughtsmanship, particularly in the treatment of the hands, that were principal qualities in Cotes's later work. A further stage of the artist's development is shown in the distinguished portrait of the Reverend William Romaine from 1758, in the National Portrait Gallery in London.³

By 1760 Cotes, now thirty-four years old, had attained both full maturity in his art and its well-deserved recognition by the public, in whose favor he became the serious rival of men like Reynolds, Ramsay and Hogarth. The beginning of the last decade of his short life is marked by one of his most splendid performances, the portrait in the Tate Gallery of the painter Paul Sandby (Fig. 2), shown in the act of sketching while leaning out of his studio window, a work that in the fascinating newness and originality of its conception must have truly startled the art lovers of the day. It is, indeed, necessary to call to mind the highly-standardized patterns which then still prevailed in English portraiture in order to fully appreciate the boldness of this likeness. Even Gainsborough at that time had not yet freed himself from the fetters of convention and it was only Reynolds who had produced works similar in freedom and spirit.

Dated 1763 is the portrait of the debonair Hector Monro in the collection of Mr. Leo M. Flesh in Piqua, Ohio, another good example of the master's vivid and unpretentious characterisation. To about the same year belongs the likeness of Major-General Phillips at Ehrich's, New York, a slightly ironical rendering of the rather pompous and imposing-looking high military commander.

What might justly be termed Cotes's masterwork, the magnificent

²Reproduced in *THE CONNOISSEUR* of August, 1919.

³Reproduced in Mr. Winter's article, p. 252.

portrait (said to be of a Mr. John Simpson) acquired by the London National Gallery three years ago, is dated 1765 (Fig. 3). This exceedingly healthy and vigorous likeness demonstrates better than anything else of what heights of achievement his art was capable. In its wisely-balanced, simple design and in the mastery of its draughtsmanship, it is equal to Reynolds' best works of this period, and it is worth while to consider that two of the Devonshire master's most famous paintings, much resembling it in conception, . . . the two portraits of Admiral Keppel in the National Portrait Gallery and in the Tate Gallery, . . . were done not until fourteen and fifteen years later.

All the rest of the pictures to be mentioned in this article are from the last and most mature period of the artist: thus the graceful portraits of the two Collyer boys, Daniel in a sort of fancy van Dyck costume à la "Blue Boy" (Fig. 4), Charles in sport attire with a cricket bat in his hand (Agnew, London); the delicate pastel from 1767 of Lady Coventry, in which by means of a dove placed in the hands of the fair lady, Cotes makes the inevitable concession to the sentimental trend of the time (Private Collection, England); the portrait of an unknown pretty young lady (Fig. 5), from the collection of Mr. B. F. Jones, Jr., Pittsburgh, as well as that of Mrs. Greenaway belonging to Mr. Lawrence P. Fisher, Detroit, both of which, though not dated, can be safely placed, from their general style and from the fashion of the costume and coiffure, in the last years of the sixties.

Further, outstanding as a masterpiece is the portrait from 1768 of Kitty Fisher (Fig. 6), the beautiful actress and center of the gayer circle of London society (formerly in the Butler Collection, London). Gracious Kitty had been painted several times by Sir Joshua. One of these portraits, in the collection of the Earl of Crewe,⁴ of about the same type and format, although somewhat earlier in date, lends itself readily to comparison. Reynolds's work indubitably excels that of his colleague in the picturesque looseness of its handling and in the delicacy of its coloristic shades, yet one can hardly hesitate to pronounce Cotes's painting superior in conception and draughtsmanship. To the very end of the master's career, finally, belongs the manly and forceful likeness of a dapper young cavalier, Mr. Collingwood Roddam, at the Ehrich Galleries, New York.

A few words may be said in an attempt to briefly characterise Francis Cotes's art. The sources of his style are rather evident. Aside from his

⁴Reproduced in Armstrong, *Reynolds*, London, 1900, p. 12.



FIG. 3. FRANCIS COTES: PORTRAIT OF A GENTLEMAN
National Gallery, London



FIG. 4. FRANCIS COTES: DANIEL COLLYER
Thomas Agnew & Sons, London

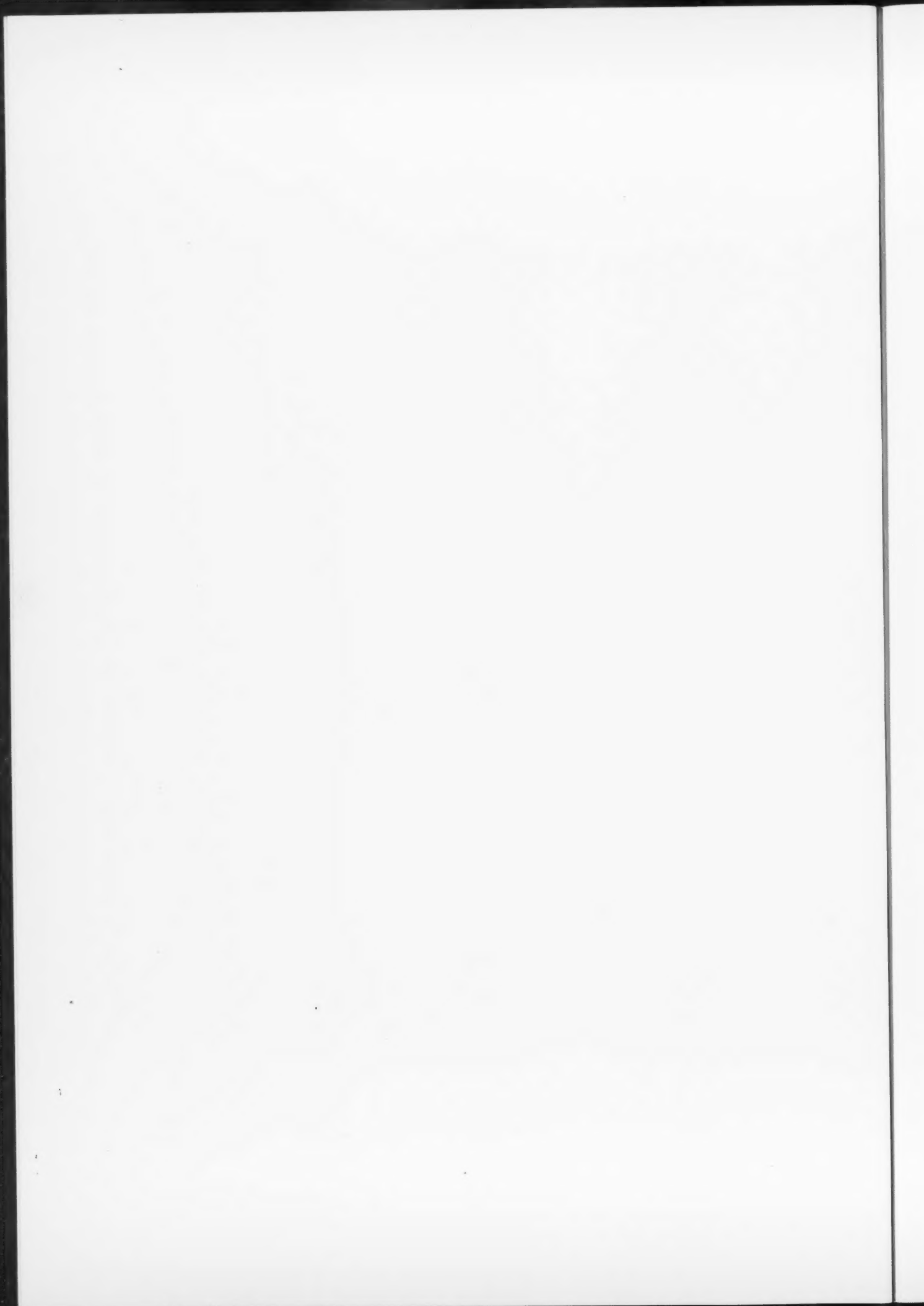


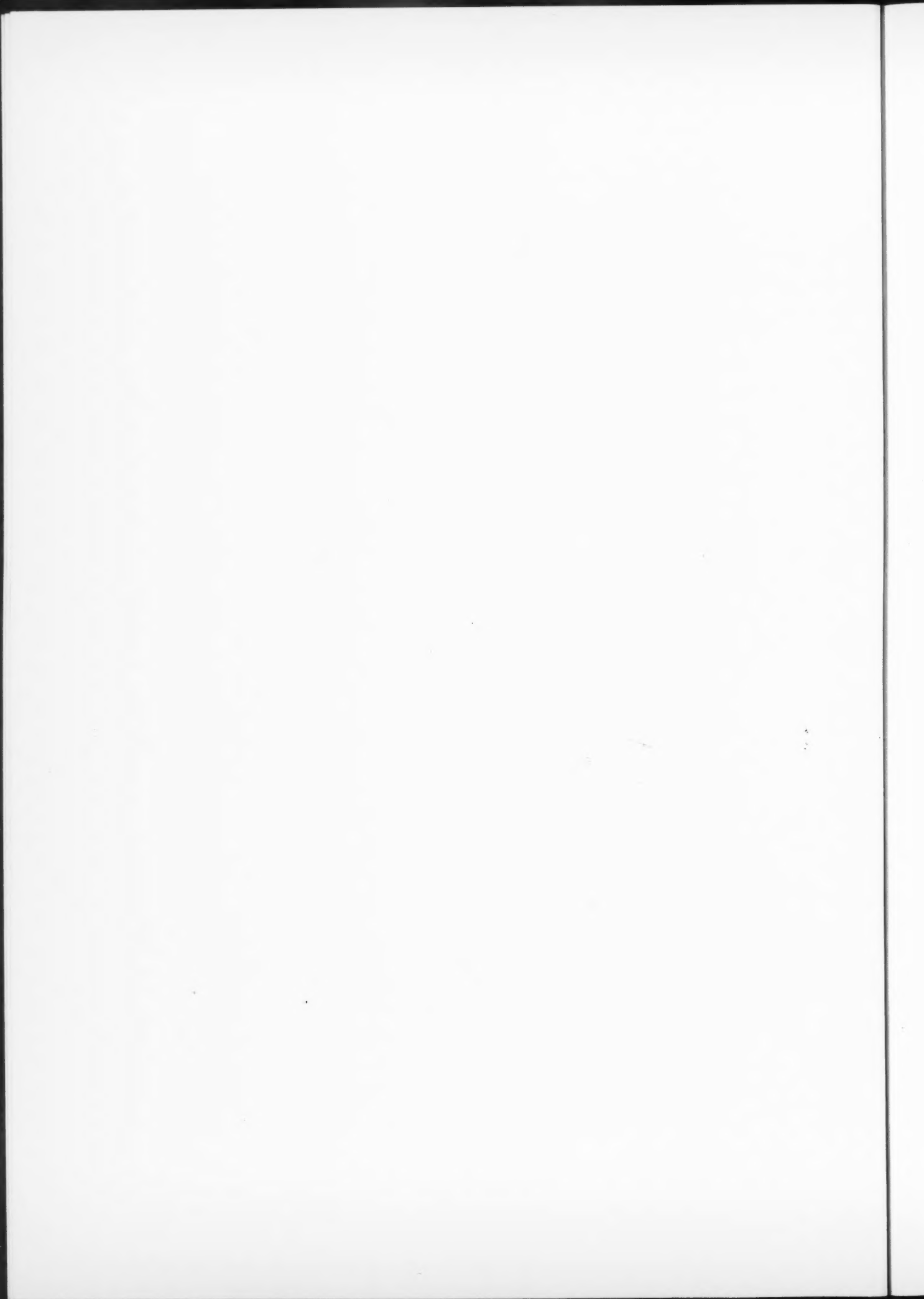


FIG. 2 FRANCIS COTES: PAUL SANDBY
The Tate Gallery, London



FIG. 6 FRANCIS COTES: KITTY FISHER
Formerly in the Butler Collection, London





teacher Knapton⁵ to whom, presumably, he owes the solid foundation of his draughtsmanship, he is influenced mainly by French and Italian pastellists, especially Rosalba Carriera. Mr. Winter is right in thinking that with the many examples of their work that could be found in England at that time, we do not have to assume a study trip by the young painter to the continent in order to explain his obvious acquaintance with their style, although such a stay in the later forties would not seem improbable. Be that as it may, before such a painting as the family group of Sir Harvey Smith, one could, in fact, doubt for a moment whether it was not the work of a French painter of the school of Largillière. Yet there is a lack of that smooth elegance that permeates nearly all French productions, and, in its place, a homely sincerity and ingenuousness which distinguish Cotes. Even among his own countrymen he stands out by these very qualities. He scarcely ever indulges in that sentimental and often cheap prettiness which mars so many English creations, a tendency from which not even Reynolds and Gainsborough were always able to escape. Even in the most "sweetish" of the works quoted here, the pastel of Lady Coventry, no attempt has been made to disguise the somewhat plump features of the model. Cotes is one of the most candid and unaffected of English painters, a portraitist of the Holbein type who by objectively rendering the features of his sitters seeks to grasp their personalities. His technical manner reflects his early training as a pastellist. He "draws" with paint, apparently using a comparatively dry brush. The angular configurations of his folds sometimes curiously remind us of Tiepolo, who perhaps from his extensive activity as a fresco painter had acquired a somewhat similar handwriting. Cotes is more correct as a draughtsman than Gainsborough, whose anatomical errors are sometimes surprising. Gainsborough, too, "draws" with paint, but while Cotes's brush strokes carefully outline and model the forms, Gainsborough's "hatching manner" is used in a pronouncedly impressionistic way: the single strokes do not follow but almost disregard the geometrical shape of the object so that their optical synthesis, only, in the eye of the spectator, conveys its appearance. Cotes's colours, though in good taste, are plain and positive, without Reynolds's lush fluidity and brilliance, not to speak of the infinite delicacy of the great Suffolk master. Regarded as a whole, our artist is by no means a heaven-storming genius. He is a renderer of human likenesses of fine taste, unbending sincerity and technical competence and altogether one of the most likeable figures in the art world of eighteenth century England.

⁵Knapton reveals himself in an authentic work like the *Mrs. Ebberton* in the Dulwich Gallery to be such a fine artist that he too is deserving of more serious study.

SOME BOLOGNESE PAINTINGS
OUTSIDE BOLOGNA AND A TRECENTO HUMOURIST

BY EVELYN SANDBERG VAVALA

Florence, Italy

THE Bolognese painters of the Trecento form a productive but unmistakably second-rate group; and their grade of merit, slightly raised above mediocrity (as I have lately pleaded)¹ in the person of Vitale "delle Madonne," falls to very low level in the later output of Simone dei Crocifissi and Jacopo di Paolo, to culminate in an almost unspeakable degradation with the grimacing eccentricities of Michele di Matteo. Little wonder then that, like their less able but eminently more tasteful contemporaries at Verona, they remain *local* painters, rarely invited to execute commissions beyond the walls of their city, almost without influence² on the general march of artistic progress. Modern conditions have indeed conspired to divulgate their modest personalities through the easy dispersal of their numerous small altarpieces and panel pictures. But nowhere except in the churches of the adjacent Marches,³ which was in great measure a Bolognese province, is it possible to meet with a Bolognese painting occupying an important post in the place of its original commission. It is surprising then to find one decorating a sidealtar of a city church in Florence, S. Maria Maggiore. We must not, however, attach too great an importance to this circumstance. The picture in question does not appear in the older guide books, and is, in fact, the property of a Florentine family, held only in deposit in relatively recent times by S. Maria. Even so, without the least evidence that its origin of commission was Florentine, it stands out as an exceptional phenomenon amongst the prevalently local productions which fill the Florentine churches. Florence, with her vigorous school of painters, had no need to invite in outsiders, and the only exception to this rule was in the case of Siena, to which school this picture has generally been attributed.

¹E. S. Vavalà, *Vitale delle Madonne e Simone dei Crocifissi* in *Rivista d'Arte*, 1929, pp. 449-480, and 1930, pp. 1-36.

²I would indicate as an exception to this statement the relatively limited Bolognese elements in the work of Giovanni da Bologna at Venice, with which school he in fact almost entirely identified himself.

³An exception to this rule, consisting not of panel painting but a most important fresco decoration, will be shortly published by Prof. Roberto Longhi.

The painting in question has a curious form, and, if the last word in its history could be unravelled, a not less curious origin. In a small rectangle, converted by simple and archaic mouldings of Pseudo-Romanesque character into a round-topped field, we have the head and shoulders of the Virgin and Child (Fig. 1), clasped together in the closest of embraces, her enormous and disproportionate fingers folded on his narrow shoulders, his tiny claw-like hands gripped, the left on her veil and the right on her neck. The Child's face and body are dwarfed in proportion to those of the Mother; his gnome-like vivacity is incongruously contrasted with her staring immobility, as though, importunate, he would raise her from a fit of absent dreaming. The group produces in the spectator almost no sense of reality or humanity. There is, in spite of the superficial warmth of sentiment, a baneful sense of artificiality, like that evoked by the images of some half-dead cult preserved by the ignorance of rustics. Many a cruder, more ingenuous production of the Romanesque period has more power to command respect, to convince us of its creator's sincerity. What a distance separates our reaction to this disconcerting apparition from that sense of abstract rightness and other-worldly value which is inherent in the better works of Byzantine or Byzantinizing origin, such as that on which, as we shall see, our picture was distantly founded. The actual execution of the painting, with its now dimmed and venerable patina of deep and mellow colouring and its careful touches of gold-line and embroidered ornament, is by no means despicable. In what consists the disturbing, the repelling element? It lies, I fancy, in the obvious insincerity of the performance, which is almost as much an act of falsification, of conscious plagiarism as the unwieldy attempts of certain modern painters to reanimate the secular simplicity of mediaeval religious sentiment.

In itself this central representation is so uncouthly impersonal, so devoid of genuine self-expression that I venture to think that if it existed alone its origin would have remained a mystery, even in these days of riddle-solving. Luckily the painter, who in it suppressed his individuality, has left a vital and indeed very vital imprint on what was, no doubt, an entirely secondary part of the commission. Around the central compartment are grouped, frame-wise, under tiny round arches without ornament, minute busts of twenty saints and Apostles (Figs. 2, 4, 6), in attitudes of prayerful homage to the Madonna of the centre-piece. Slight and necessarily monotonous figures, of minute proportions and strictly limited possibilities of treatment, they possess all the natu-

ral ease and spontaneity, the absence of which affronts us in the principal composition. In the figures of the eight saints of the horizontals a certain variety is introduced; there are monastic figures with books, emblems, a church model, the Precursor with appropriate gesture towards the Pascal Lamb in a medallion, etc. (Fig. 2). In the vertically arranged half-lengths, which apparently represent the Twelve Apostles, the only changes are rung on the turn of the figure, now frontal, now three-quarter, on the pose of the head, now level, now bent, now thrown up in act of devotion, while the gesture of the hands laid together returns like a formula, modified in harmony with these slight variations of posture. The little medallions at the corners of the frame-work are obviously later additions, made no doubt to fill in the spaces originally left for relics.

The attribution to the school of Siena in general acceptance was particularized into one to an inferior and one might say aberrant Sienese artist, Meo da Siena, whose activity lay outside Siena (and the question presents itself in passing whether his inferiority was the cause or the result of this estrangement from his native city). His residence and his fervid activity at Perugia has left us in the gallery of that city an almost too copious supply of his mechanical and inexpressive polyptychs with their monotonous theories of half-length figures.⁴ Not with these probably but rather with two curious longitudinal compositions at Frankfort,⁵ where saint after saint in separate niches flanks the central enthroned images of the Madonna and of the Redeemer, did the framing saints at S. Maria Maggiore suggest analogy. This attribution was due to Dr. Curt Weigelt in his monograph on Duccio,⁶ and it is only fair to add that I believe he has since abandoned it.⁷

The modelling of the heads with a constant rounding of the nose and high lights which emphasize the height of the cheek-bones and bring into prominence the lips and the base of the forehead is very individual and should prove a definite clue to the author. And in fact this distinctive modelling and the individual types on which it is expended led me first to the Marches and to Rimini, recalling very forcibly for instance the Joseph in that admirable scene of the Nativity⁸ from the Parry Collection at Highnam Court, which figured in the recent exhibition in London as School of Cavallini and is the work of some hitherto undefined

⁴See Van Marle, *Development of the Schools of Italian Painting*, Vol. V, Figs. 13-16.

⁵Idem. Figs. 17, 18.

⁶Duccio di Buoninsegna. Leipzig, 1911, p. 182.

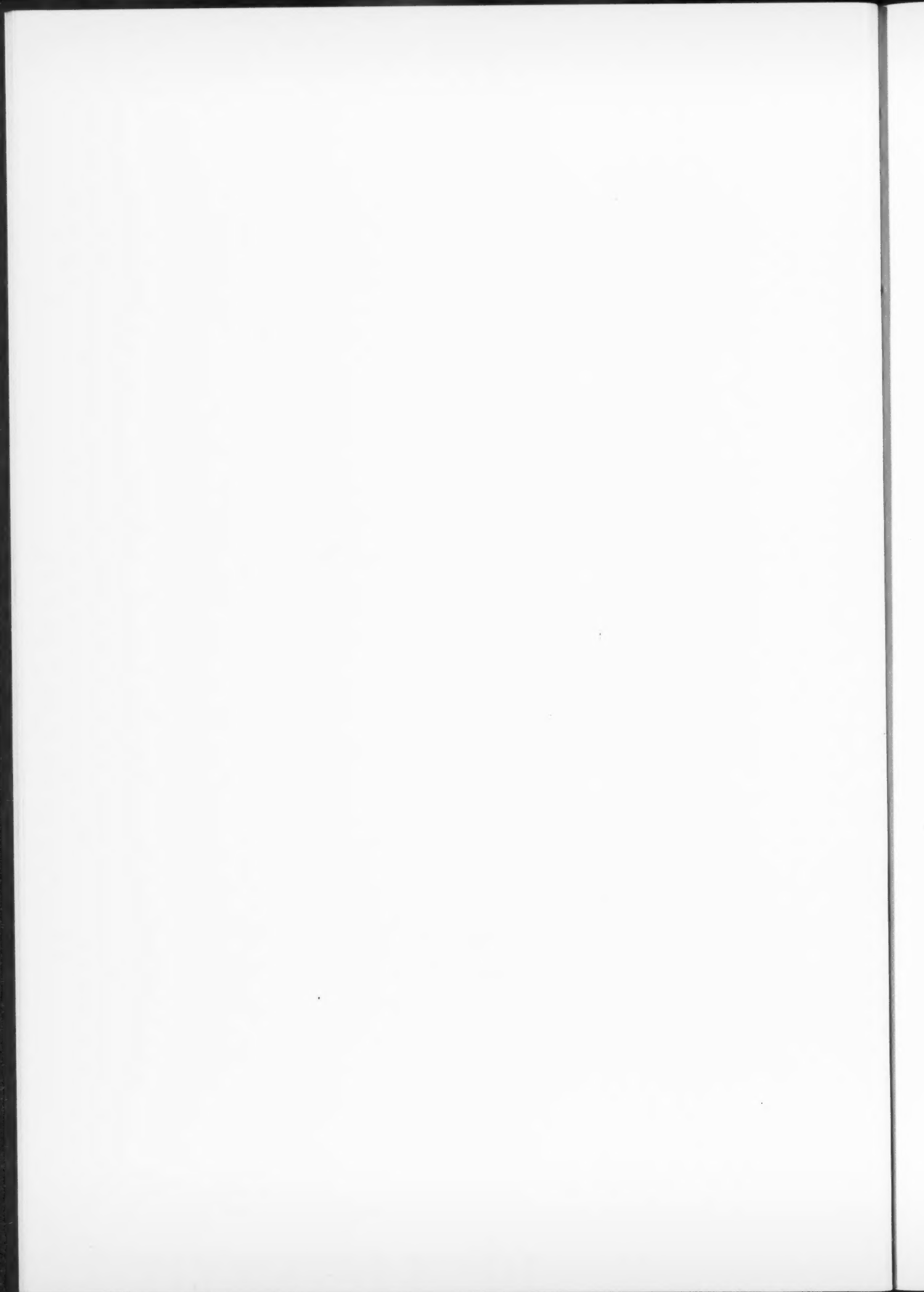
⁷The true Bolognese origin of this altarpiece was first stated in a footnote by Mr. Bernard Berenson in *Notes on Tuscan Painters of the Trecento in the Stadel Institut at Frankfort*, Stadel Jahrbuch, Anno V.

⁸Van Marle, Vol. IV, Fig. 144.



FIG. 1. PSEUDO-JACOPO AVANZO: MADONNA AND CHILD
Santa Maria Maggiore, Florence





and early member of the school of Rimini.⁹ Here the resemblance, however, ended and defined itself as merely general. The gold-line used to adorn the sleeve of the Bambino is too slight a confirmation, though, as we shall see, it has its significance. In the simply blocked-in tunics of our half-lengths there is nothing of the specific character of the Riminese drapery, with its close running complicated parallels, its multiplicity of relief; nothing at all of its delicate play of generally pallid and transparent pigments in the deep and sombre colouring at S. Maria Maggiore.

Now the Marches became, as we have said above, a Bolognese province where her artists found custom and commission and ample wall-space for their all too hasty fresco decorations. But Rimini and its excellent group of early Trecentists owe nothing to Bologna. The roles are here inverted and Bologna learnt from Rimini. Later on when that brilliant little school of Rimini had sunk into early oblivion, Bologna inherited her abandoned territory.

In the early work of Vitale I find little or nothing which suggests this contact, but it is already slightly apparent in his middle productions; strongly so in his later phases, and overwhelmingly so in the fresco-decoration of the nave at Pomposa which is either his last performance, or more probably due to some one of his immediate followers.¹⁰ Simone dei Crocifissi is apparently impervious to the Riminese influence, and unfortunately so. It might have tended to keep him from his ultimate coarseness. In Pseudo-Jacopo Avanzo, who was, to judge from the relation of his Bologna Coronation (Fig. 15) to that of Vitale in the Stoclet Collection,¹¹ a pupil of the latter, the Riminese current has its strongest manifestation, a point already adequately maintained by Van Marle,¹² who notes in addition to more essential characters, the introduction by him of the Byzantine gold-hatching,¹³ a feature which appears in Vitale in the above mentioned Stoclet Coronation and which, curiously enough, while it can be taken as an outward and visible sign

⁹Van Marle, *op. cit.*, Vol. IV, Fig. 144, etc. No. 8 at the Exhibition.

¹⁰See *art. cit.* (second part), p. 13. In that place I accepted these frescoes as the last manifestation of the art of Vitale himself, not excluding, however, the alternative hypothesis that they might be the work of an immediate follower under his direct inspiration. It has since been suggested to me by Professor Longhi that their author was Andrea da Bologna while under the influence of Vitale. This idea seems to be highly acceptable, and serves to bring that little known painter into a far closer relation than had hitherto been suspected with Vitale. The resemblances I noted between the frescoes and certain late panels of Vitale would be then accounted for in the intimate relation of master and pupil, and in the access of the latter to the designs of the former. The study of Andrea's signed polyptych at Fermo gives definite confirmation to Professor Longhi's hypothesis, and the intervention of Andrea in the nave accounts for the differences of style between nave and apse, where Vitale both designed and executed.

¹¹See *art. cit.*, Fig. 20.

¹²*Op. cit.*, Vol. IV, p. 420.

¹³*Op. cit.*, Vol. IV, p. 424.

of Byzantine influence in Florence and Siena, its disappearance keeping pace there with the abandonment of the Byzantine tradition, reappears at Bologna well on in the fourteenth century after an early period in which it was already disused. To this detail we may add another even more significant as proof of contact—the recurrence at Bologna and especially with Pseudo-Avanzo of peculiar types of patterning on draperies and hangings of Riminese origin. We shall have occasion to cite examples. For illustration of these geometrical designs, often closely reticulated and executed in pale colours and invariably without gilding, we may cite among works of the school of Rimini the draperies held by the angels in the Pasini Baptism,¹⁴ Christ's tunic in the Munich Calvary,¹⁵ the curtain behind the figures in Vatican No. 54.¹⁶ Enlarged and slightly less distinctive they reappear in the works in affresco such as the Christ and Saints in the Refectory at Pomposa, etc.¹⁷ Still another Riminese external element is the all-over patterning of the gold backgrounds, with designs of leafage, etc., almost constant at Rimini, and found exceptionally in Pseudo-Jacopo's polyptych No. 161 at Bologna.

I do not wish in this place to recapitulate the elaborate arguments about the distinction between Jacopo Avanzo and Pseudo-Jacopo Avanzo, nor to canvass the probability that the later may have had full baptismal right to the name Jacopo, though not to that of Avanzo.¹⁸ My conception of him is essentially in line with that of Van Marle, and I merely wish in this place to add to his very numerous works the curious icon of S. Maria Maggiore, citing as comparative material certain details of his two well-known polyptychs Nos. 159 (Fig. 14) and 161, in the gallery at Bologna¹⁹ (compare the two representations of John Baptist with the Lamb (Figs. 2, 3), the female saint in prayer at Bologna (Fig. 5), with the youngest apostle at Florence (Fig. 4), the various bearded Apostles at Florence (Fig. 6), with Jerome extracting the thorn from the lion's pad (see Polyptych No. 161), or the half-length Evangelist (Fig. 7), at Bologna. A still closer resemblance to the work at S. Maria Maggiore may be found in the very pleasing Coronation (Fig. 15), already mentioned, which approaches more nearly than the

¹⁴Op. cit., Vol. IV, Fig. 145.

¹⁵Op. cit., Vol. IV, Fig. 140.

¹⁶Op. cit., Vol. IV, Plate p. 294.

¹⁷Op. cit., Vol. IV, Fig. 155.

¹⁸See Van Marle, *op. cit.*, Vol. IV, p. 419. The suggestion originated with Filippini, *Bollettino d'Arte* 1911, p. 57, and 1915, p. 179. See also the same critic in *Atti e Memorie della R. Deputazione di Storia Patria per le province di Romagna*, Serie IV, 1912, p. 397, where he seeks to identify the real Jacopo Avanzo, author of the Crucifixion in Palazzo Colonna (Van Marle, *op. cit.*, Vol. IV, Fig. 209), with the mysterious Avanzo partner of Altichiero Veronese. Another important article on these painters is that of R. Baldani in *Documenti e Studi pubblicati per cura della R. Deputazione di Storia Patria per le province di Romagna*, 1909, p. 375.

¹⁹Van Marle, *op. cit.*, Vol. IV, Fig. 212.

polyptychs to the period to which I am inclined to assign the picture at Florence. These two works represent the master in his initial aspect, fresh from the teachings of Vitale and from Riminese impressions; as yet hardly aware of the ultimate trend in his own development which was to take him, through an exaggerated devotion to characterization and facial expressivity, far on the road towards caricature. This tendency is indeed incipient in the youthful Apostle (Fig. 4), of the framework at S. Maria Maggiore. We shall return to this point when we have made a parenthetical enquiry as to why the painter, who gave us as spontaneous and natural expression the busts of the frame, should have been constrained to such a *tour-de-force* as the Madonna and Child in the centre.

I think we may assume without diffidence that the central part was done to order, that it faithfully reproduces some well-known and much-revered Madonna of wide-spread fame. The inference receives sanction in the fact that there exist other versions of this composition, various enough in age and place of origin to point to some very widely known prototype. I reproduce in illustration of this point an assortment: a picture now in the Gualino Collection at Turin, there attributed to Guida da Siena by Lionello Venturi (Fig. 8) (and certainly *dugentesque* and Tuscan, but further than that I will not venture); a picture in the Horne Museum at Florence (Fig. 9), which is difficult to place except as apparently directly taken from our Bolognese version at S. Maria Maggiore; the central part of a small triptych in the Vatican gallery, which is obviously Sienese and approximates in a general way to the manner represented by Paolo di Giovanni Fei (Fig. 10). This material is sufficient to establish our points—that our picture is not an original composition (for the Gualino version is older); that the prototype was known far away from S. Maria Maggiore, in fact across the length and breadth of Central Italy.

There is enough of reminiscent Byzantinism even in Pseudo-Avanzo's imitation to point to the source of that prototype. But another and more venerable and slightly variant replica presents itself, the Madonna of Vladimir at Moscow (Fig. 11), which gives us in reverse the same fundamental grouping minus the hand of the Virgin clasped upon the Child's shoulder, and which lifts the whole conception out of the realm of mere image-painting, mere church-furniture into the nobility of its original freshness. Before this magnificent eleventh century original we are in a position to estimate the disturbing factors in the replica at Florence.

But was the Madonna of Vladimir the prototype? I think not. Such a conclusion is forbidden by the unavoidable fact of its existence in Russia from remote times, and from the fact that the Italian versions, even apart from the invariable change from right to left, consistently include the clasping hand of the Virgin. Russian scholarship is unanimous²⁰ in referring the Vladimir icon to a Byzantine origin. At Byzantium then, we may surmise, was painted a variant, with the clasping hand and the composition laterally reversed, and, she must have fallen—we may continue our conjecture, to the lot of Italy at the dispersal of the spoils of Byzantium or in some other moment; and from her cultural prestige arose that wide-spread imitation in the Italian *dugento* and *trecento*. What altar did she occupy? Where is she now? These, alas, are problems to which I can furnish no solution.

Pseudo-Avanzo then, still young and pliable and as yet free from affectation, was set down to produce a version of this venerated holy picture. Escaping from the uncongenial task, in which nothing of himself is expressed but an irremediable coarseness and an incapacity to recapture anything at all of the original spirit of the Byzantine model, he turned with relief to the frame and its set of little cameo-like busts. In a similar moment he painted the dainty Coronation at Bologna (Fig. 15), and at any rate not too much later, the very dignified Death of St. Francis at the Vatican,²¹ the quite charming Nativity-Adoration and its companion predelle in the Platt Collection at Englewood.²² In these panels he asserts a talent of no mean order. He constructs infinitely better than his master Vitale; he is balanced and convincing in narrative; and his heads, if limited in the choice of types, begin to evince a certain dexterity of characterization which neither Vitale nor Simone ever possessed. A Crucifixion in the gallery at Bologna (Fig. 12) shows him at about this moment under a particularly favourable colouristic aspect. Its warm transparent tints would be no discredit to a Sienese Master. His Christ if somewhat over-morbid is still as yet not gruesome. The difficulty in depicting woe without a mask of horror is beginning to be sensible. Freer, more rhythmic, more dramatic, another Crucifixion in a private collection at Florence shows Pseudo-Jacopo keeping parallel to the later developments of Vitale (Fig. 13). It invites a comparison with Vitale's Crucifixion in the Johnson Collection and another now at

²⁰For literature dealing with the Madonna of Vladimir see the following:

Paul Mouratow, "L'Ancienne Peinture Russe," Rome, 1925, p. 73.

Alpatoff and Lazareff, "Ein byzantisches Tafelwerk aus der Kommenepoche," *Jahrbuch der preussischen Kunstsammlungen*, 1925, p. 140, etc.

²¹Van Marle, *op. cit.*, Vol. IV, Fig. 210.

²²Van Marle, *op. cit.*, Vol. IV, Fig. 211, reproduces the first named.



FIG. 2. PSEUDO-JACOPO AVANZO:
SAINT FROM FRAMEWORK OF
MADONNA
Santa Maria Maggiore, Florence



FIG. 4. PSEUDO-JACOPO AVANZO:
APOSTLE FROM THE FRAMEWORK
OF THE MADONNA
Santa Maria Maggiore, Florence



FIG. 6. PSEUDO-JACOPO AVANZO:
APOSTLE FROM FRAMEWORK
OF MADONNA
Santa Maria Maggiore, Florence



FIG. 3. PSEUDO-JACOPO AVANZO:
THE BAPTIST (DETAIL OF POLYPYCH
AT PINACOTECA, BOLOGNA)

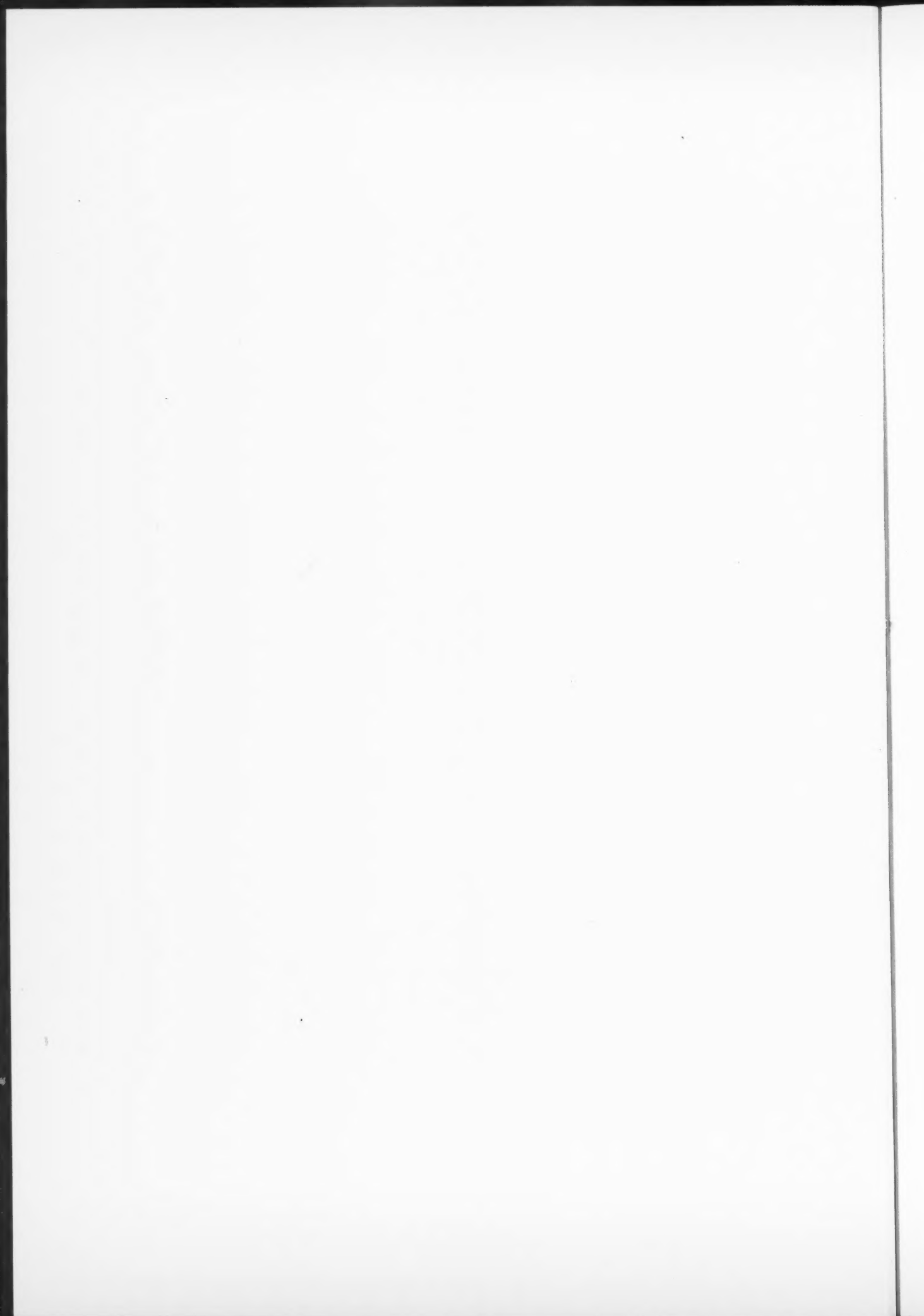


FIG. 5. PSEUDO-JACOPO AVANZO: SAINT
(DETAIL OF POLYPYCH AT PINACOTECA,
BOLOGNA)



FIG. 7. APOSTLE FROM THE FRAMEWORK
OF THE MADONNA
Santa Maria Maggiore, Florence





Castle Rohoncz.²³ Here there is real skill in massing and grouping; the spirited arabesques of the banners and horses' heads above the serried ranks of onlookers, and the rich, luscious colouring fully compensate for such minor defects as the awkward action of the woman supporting Mary, or the slightly exaggerated proportions of the kneeling Magdalen in relation to the surrounding figures. This represents, we must admit, the best of which our artist is capable. He will never again succeed in tempering his movement with rhythm, or his passion for expression at any price with so much true dignity.

Let us choose as a sample of the next stage of his evolution the two polyptychs already cited. Coloristically, even allowing for damage and scraping, they appear to have always been strikingly inferior to the really beautiful Crucifixion adjacent. A change has come over the mood of the painter; types survive, singularly homogeneous with those of the foregoing period, but facial expression has become an exaggerated frenzy, vivaciousness is pushed to vehemence, intensity to hysteria; grief and mirth are alike translated into muscular distortion, and in the realm of movement as expressive of states of mental tension, we find a spasmodic and angular manner which ends, alas, where it *only* could end in a crass vulgarity, well illustrated in the contrast between the inferior Crucifixion in the second polyptych (Fig. 14), with above illustrated examples (Figs. 12, 13). The sensible deterioration which accompanies this change from the first to the second manner is to be estimated from the difference in artistic worth between the Vitalesque early Coronation (Fig. 15), and that of the smaller polyptych (Fig. 14), in the decrease of plastic sense, in the growing calligraphy and general impoverishment. In this respect the smaller polyptych (No. 159) is inferior to the larger (No. 161).

Yet there is a different intrinsic value between Pseudo-Jacopo, even at his most captious and incorrigible, and his fellow-townsmen Jacopo di Paolo and Michele di Matteo. As sheer eccentricity the St. Michael (Fig. 16) would be difficult to rival, but it has over and above this quality a sort of unforgettable piquancy which provokes our curiosity. As pure ugliness in one of its most startling forms the Pietà illustrated some months back in the pages of this periodical²⁴ could scarcely be equalled, yet the angular masses, hewn as it were with great blows of the hatchet, are impressive. Quieter in mood and less electric, the female figure with a sword in Fig. 17, is admirable as study of local cos-

²³See *Rivista d'Arte*, 1929, Figs. 27-28. For the first named see also Valentiner, *Catalogue of the Johnson Collection*, Vol. III, p. 392.

²⁴"Italo-Byzantine Panels at Bologna," Feb., 1929, p. 64, Fig. 8.

tume and characterization, and if we seek as near an approach as we shall find in this century to our modern sense of humour, we shall find it unconsciously (or consciously?) embodied by our artist in the Gospel scenes of the larger polyptych, in the rich play of gesture (and Jewish gesture at that) in the Doctors round the Infant-prodigy, in the youthful mother half-amused at the truant's vagaries (Fig. 18), in the patient ass who cranes his weary neck to salute the Babe in Mary's arms in the Flight into Egypt (Fig. 19) while the tree by the wayside makes a deep flourish of obeisance, in the ludicrous homage of ox and ass in the adjacent Nativity (Fig. 20). I never see these pictures without asking myself how much is *naïf* and how much intentional. I picture Pseudo-Avanzo as a sly old man with high cheek-bones like the much-burdened Joseph in the Flight into Egypt, solemn enough and careworn, like most humourists when they are off duty, but ready at a moment's notice to break out into wild buffoonery or to practice upon us some of that rich repertory of mischievous grimace and gesture which runs its variations from wink to leer and from shrug to frown in the persons of the venerable Doctors of the Temple.

The school of painting in Trecento Bologna has then a minor claim to notoriety; it produced the Trecento's most noticeable humourist. Was this a personal factor in the make-up of Pseudo-Avanzo or a local one, as humour is said to be in Scotland? I fancy the former. Nothing warrants the latter conclusion. Humour or its rudiment was inherent in Pseudo-Avanzo from his earliest development. We see it peeping through even the solemnity of the little Apostles at S. Maria Maggiore. There is no reason for assigning it to the Riminese influence or to an education under Vitale. If a certain crude vivacity be admitted as a local characteristic from Vitale onwards (and indeed Vitale in his narrative paintings has the same trick of portraying the human eye with an exaggerated brilliance) it becomes more marked *after* Pseudo-Avanzo than before him, and we may perhaps not exaggerate his importance in his own *milieu*, or be far from the truth, if we see in the sorry and mirthless facial contortions of a Michele di Matteo an imitative attempt to perpetuate something which must certainly have made a not slight impression on his contemporaries in the work of Pseudo-Avanzo. In any case whether as a personal attribute or merely as part of his Bolognese artistic equipment, Pseudo-Avanzo carries the local vivacity of facial expression more or less successfully over the shoals of caricature and vulgarity, while from his time onward these defects are the bane of the local school of painters.



FIG. 8. TUSCAN PAINTER. XIIITH CENTURY:
MADONNA AND CHILD
Gualino Collection, Turin



FIG. 10. SIENESE MASTER. XIVTH CENTURY: DETAIL OF TRIPTYCH
Vatican Gallery, Rome



FIG. 9. UNKNOWN IMITATOR OF PSEUDO-JACOPO
AVANZO: MADONNA AND CHILD
Horne Museum, Florence



FIG. 11. BYZANTINE PAINTER. XI-XIITH CENTURY:
DETAIL OF VLADIMIR MADONNA
Museum, Moscow



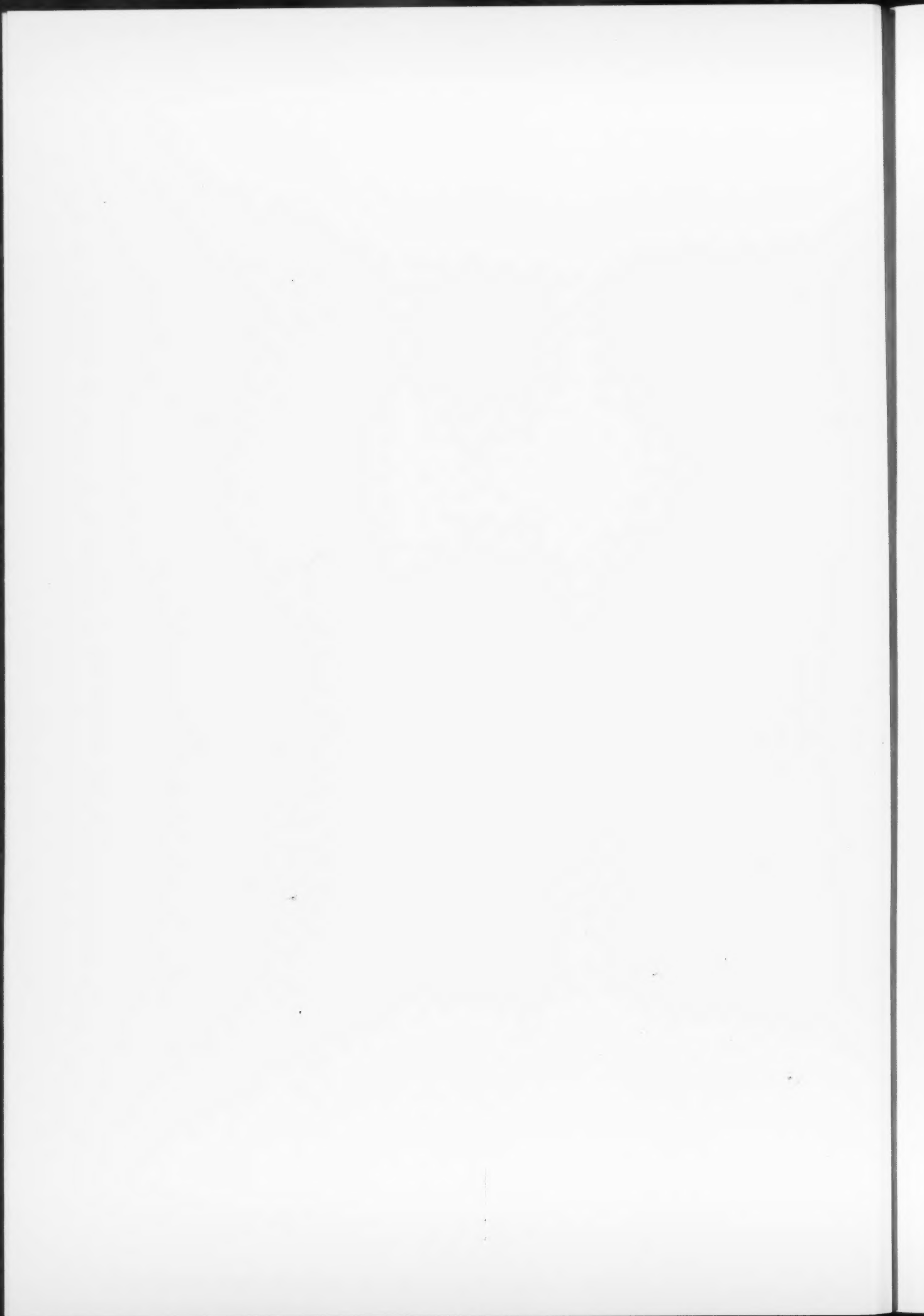




FIG. 12. PSEUDO-JACOPO AVANZO: CRUCIFIXION
No. 160 *Pinacoteca, Bologna*



FIG. 13. PSEUDO-JACOPO AVANZO: CRUCIFIXION
Private Collection, Florence



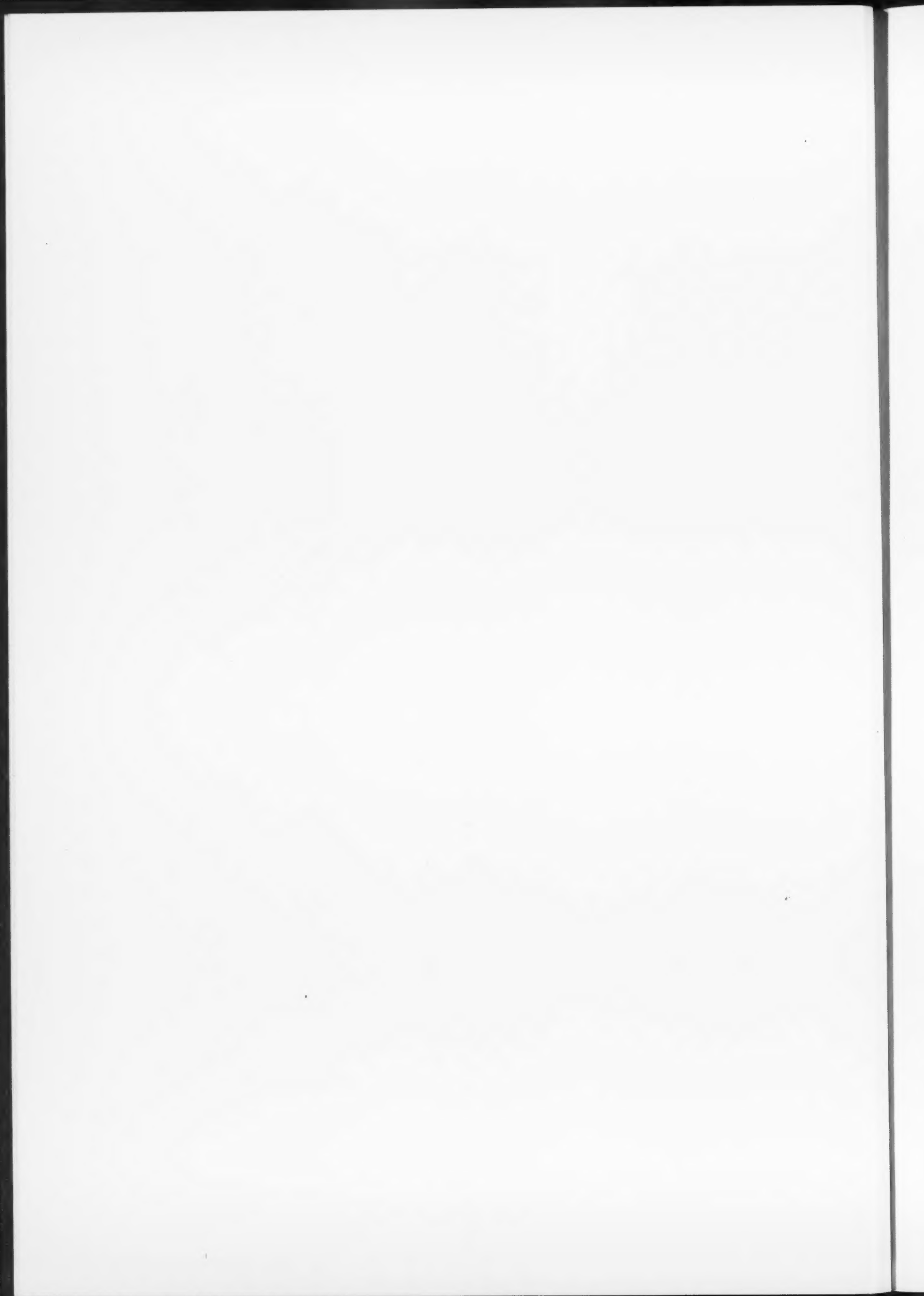


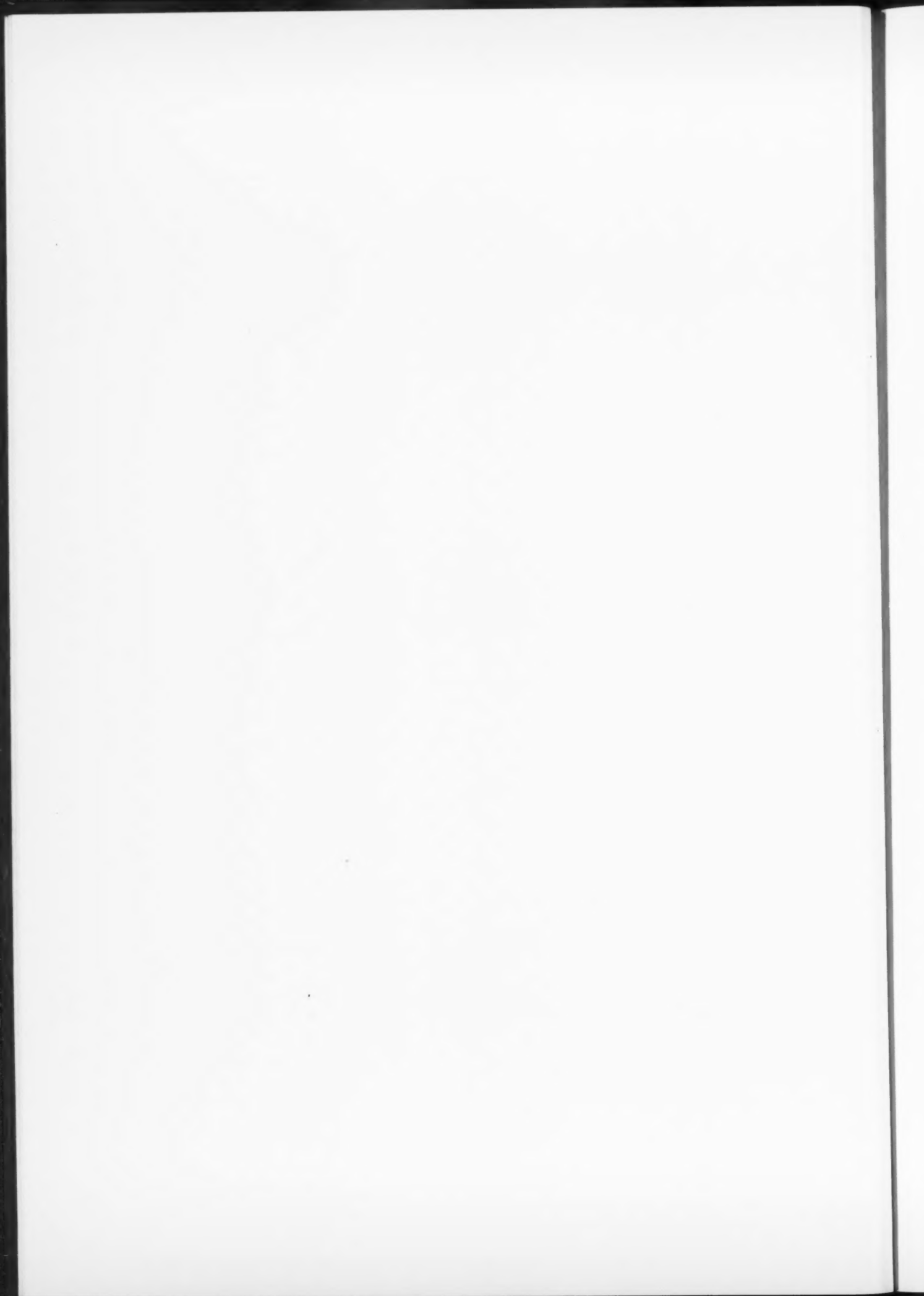


FIG. 15. PSEUDO-JACOPO AVANZO: CORONATION OF THE VIRGIN
No. 744 Pinacoteca, BOLOGNA



FIG. 14. PSEUDO-JACOPO AVANZO: POLYPTYCH
No. 161 Pinacoteca, Bologna





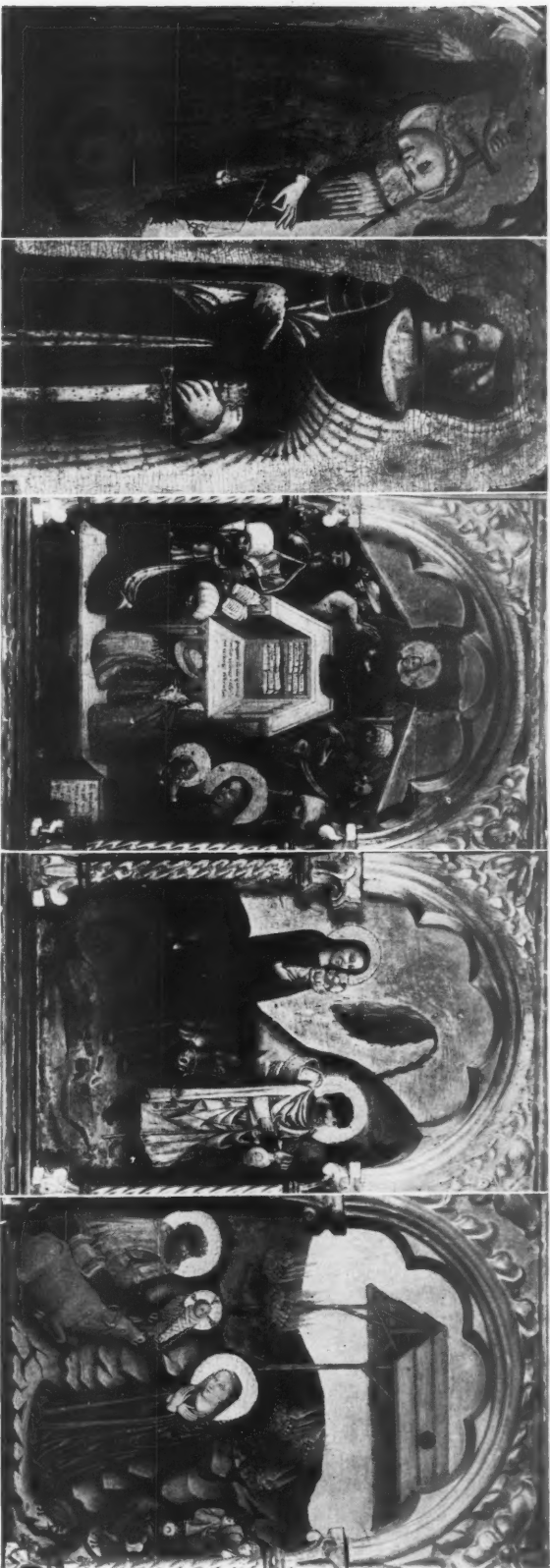


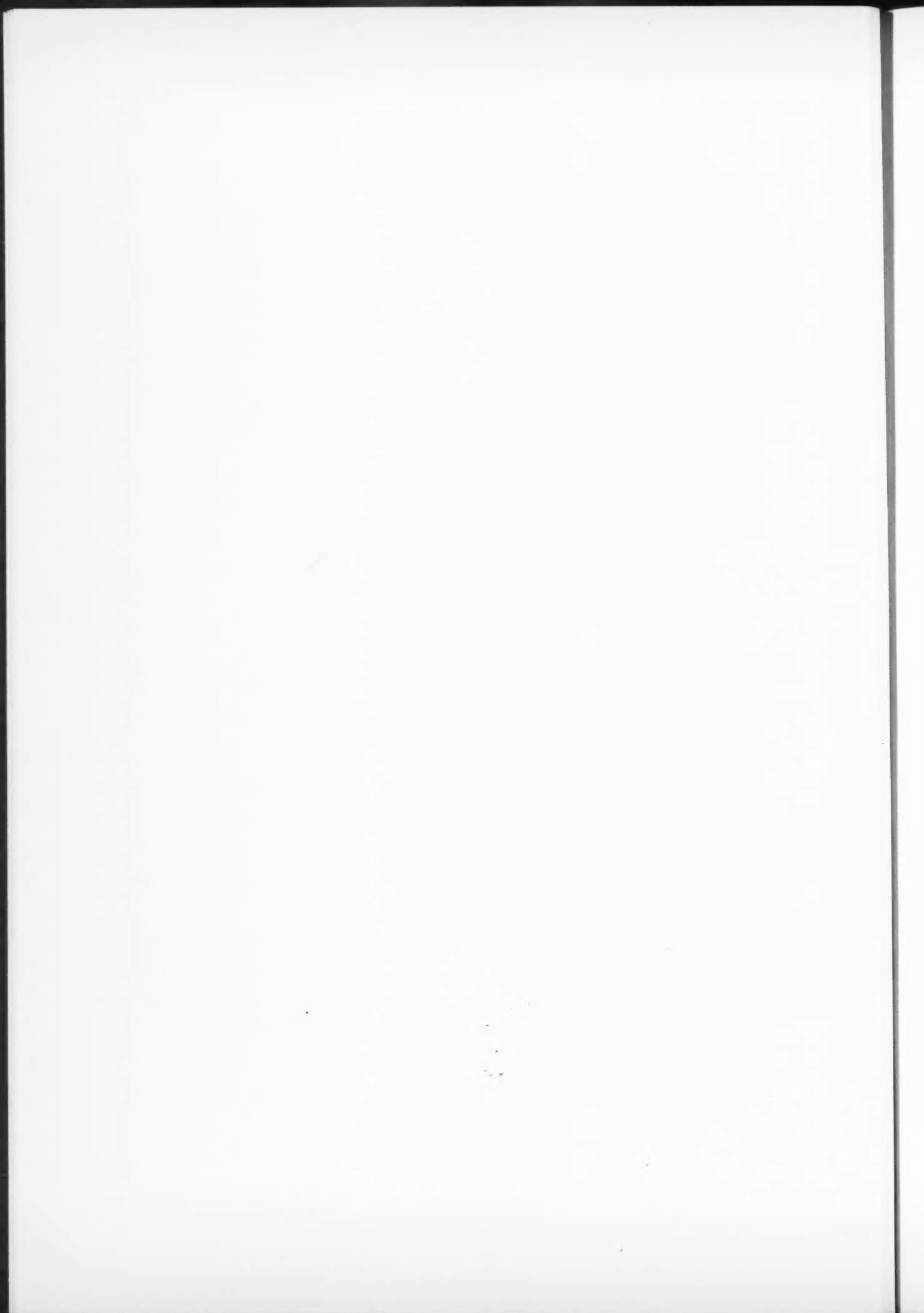
Fig. 16. Pseudo-Jacopo Avanzo: St. Michael
Weighing Souls (Detail of Polyptych at
Pinacoteca, Bologna)

Fig. 17. Pseudo-Jacopo Avanzo: Female Saint
(Detail of Polyptych at Pinacoteca, Bologna)

Fig. 18. Pseudo-Jacopo Avanzo:
Christ in the Temple (Detail
of Polyptych at Pinacoteca,
Bologna)

Fig. 19. Pseudo-Jacopo Avanzo:
The Flight into Egypt (Detail
of Polyptych at Pinacoteca,
Bologna)

Fig. 20. Pseudo-Jacopo Avanzo:
The Nativity (Detail of
Polyptych at Pinacoteca,
Bologna)



It is that same element of the comic within a hairsbreadth of vulgarity that has led me to append here yet another Bolognese work outside Bologna (Fig. 21). Years ago, occupied with the entirely different products of Verona, where humour or over-vehemence or the crude vigorous blocking in of the human figure such as was practised by Pseudo-Avanzo, are in sheer contrast to the local suavity and rhythm, to the languid grace of design, and deficient expressional content, I came across this startling exception to the general style of local art in that sanctuary of Veronese fresco painting—the Cavalli chapel in Sant'Anastasia, made forever stately by the courtly reception scene of Altichiero, where the regal Virgin receives the homage of her sainted cavaliers. The rest of the wall-space is occupied, in the typical Veronese spirit of haphazard space-filling by an assortment of dissociated votive compositions which together with the insuperable painting of Altichiero represent three successive artistic generations, the "Second Master of San Zeno", Altichiero and his scholar Martino.²⁵

Amid their facile and pleasing efforts, in vivid contrast to their blonde transparency of colour, their incipient Gothicism and linearity of manner, the fresco of the Baptism, exceptional even as a subject in Verona and exceptional as treatment for any school, offers a complete foil in its dull and earthy coloration, its crude plasticity. Its non-Veronese origin, self-evident and indubitable, is confirmed by the detail of the patterned drapery held by the second angel, which in a general way points to Rimini, but equally, as we have seen, to Pseudo-Avanzo under Riminese influence. The wild ugliness of both Christ and the Baptist and the curiously un-ethereal angels with their exchanged glances of crafty understanding, as if masticating a piece of succulent gossip—the crude reds and ochreous yellows, point definitely to Bologna, and especially to Pseudo-Jacopo, while the mechanical parallelism of the drapery recalls his manner in the two Bolognese polyptychs. In its temper this strange and unwarranted travesty of a solemn moment can also be compared with the jocular gospel scenes in the larger polyptych, where however the humour is kept more within the leash of propriety. The chronological position of the fresco with regard to the others adjacent is that of priority, for the *intonaco* of a scene by the Second Master of San Zeno, the earliest of the *frescanti* here active, passes over its mar-

²⁵See *La Pittura Veronese del Trecento e del Primo Quattrocento*, Verona, 1926, p. 359, etc. We trust that the attribution of a fresco in this chapel to the manner of Pseudo-Jacopo Avanzo will not suggest any further complications of the vexed question as to the identity and origin of the Avanzo who was partner to Altichiero. It is merely a curious coincidence, and is discounted by the fact that the name Pseudo-Jacopo Avanzo now firmly attached to the group we are studying has, after all, no real significance.

gin; and general consideration led us to assign a period round 1360 to the works of that Anonimo in this chapel.

There are noteworthy iconographic peculiarities; the posture of Christ, the large number of angels, the kneeling Baptist. The last-mentioned feature together with the action of raising water in a shell over the head of the Baptized recurs in a similar composition in the Baptistery of Parma.²⁶ He kneels also in the Vitalesque fresco in the nave of Pomposa. Christ turned in profile with the limbs crossed is a deformation of a late Byzantine type,²⁷ deformed in that he is turned away from and not *towards* the Baptist as in the true Eastern model, and the artist has corrected this anomaly by an awkward *contrapposto* of the upper part of the body. His parallel arms go back to a still older model which has been compared to antique representations of Apollo,²⁸ but is here incongruously combined with the action of blessing with *both* hands—a curious freak of iconography which one can only explain as due to ignorance. The unusual number of angels, like the shell held by the Baptist, are trecento innovations on the simpler model current in the preceding century. The nude is incorrect and rigid; the angels are characterized by length of face and heaviness of chin. The Baptist is directly comparable with those others illustrated at Fig. 2 and Fig. 3. Did the fresco come from the brush of Pseudo-Avanzo himself? I hardly think so, though it is just possible he may have thrown it off in a moment of aberration. But it certainly presupposes a direct derivation from his later manner.

I have abstained in this place from a full enumeration of his paintings.²⁹ A certain group including the damaged frescoes at Mezzaratta and various unfortunately largely repainted panels in the Gallery,³⁰ reveal a somewhat monotonous approach (or return?) to his earlier manner. They lack the angularly blocked-in figures of the polyptychs and the element of drollery, but they participate in the over-tension of expression. They are less plastic, and the colouring is modified. Where

²⁶See Laudedeo Testi, *Le Battistère de Parme*, Florence, 1916, p. 252.

²⁷See Gabriel Millet, *Recherches sur l'iconographie de l'Evangile*, Paris, 1916, p. 179.

²⁸*Op. cit.*, p. 170.

²⁹Most of them are mentioned by Van Marle. I am in agreement with all his attributions except the Last Judgment, No. 230, at Bologna, and the Crucifixion, No. 380, the last-named I have recently referred to Simone dei Crocifissi (*Rivista d'Arte*, 1930, *art. cit.*) To the two scenes (Martyrdom of S. Cristina [No. 167] and Gregory writing [No. 383]) which he assigned merely to the school of Pseudo-Avanzo and which are, however, quite typical of the master himself as Baldani has already noted, should be added a third — the Vision of S. Romauld, which is omitted by both these writers.

³⁰This group includes the Death of Mary, two wing panels with Angels and the Annunciation, and possibly the utterly made-over series of Gospel scenes, No. 257-8. The three pictures mentioned in the last note approach the present group in colouring, in types and action, and are intermediate between it and the polyptychs.

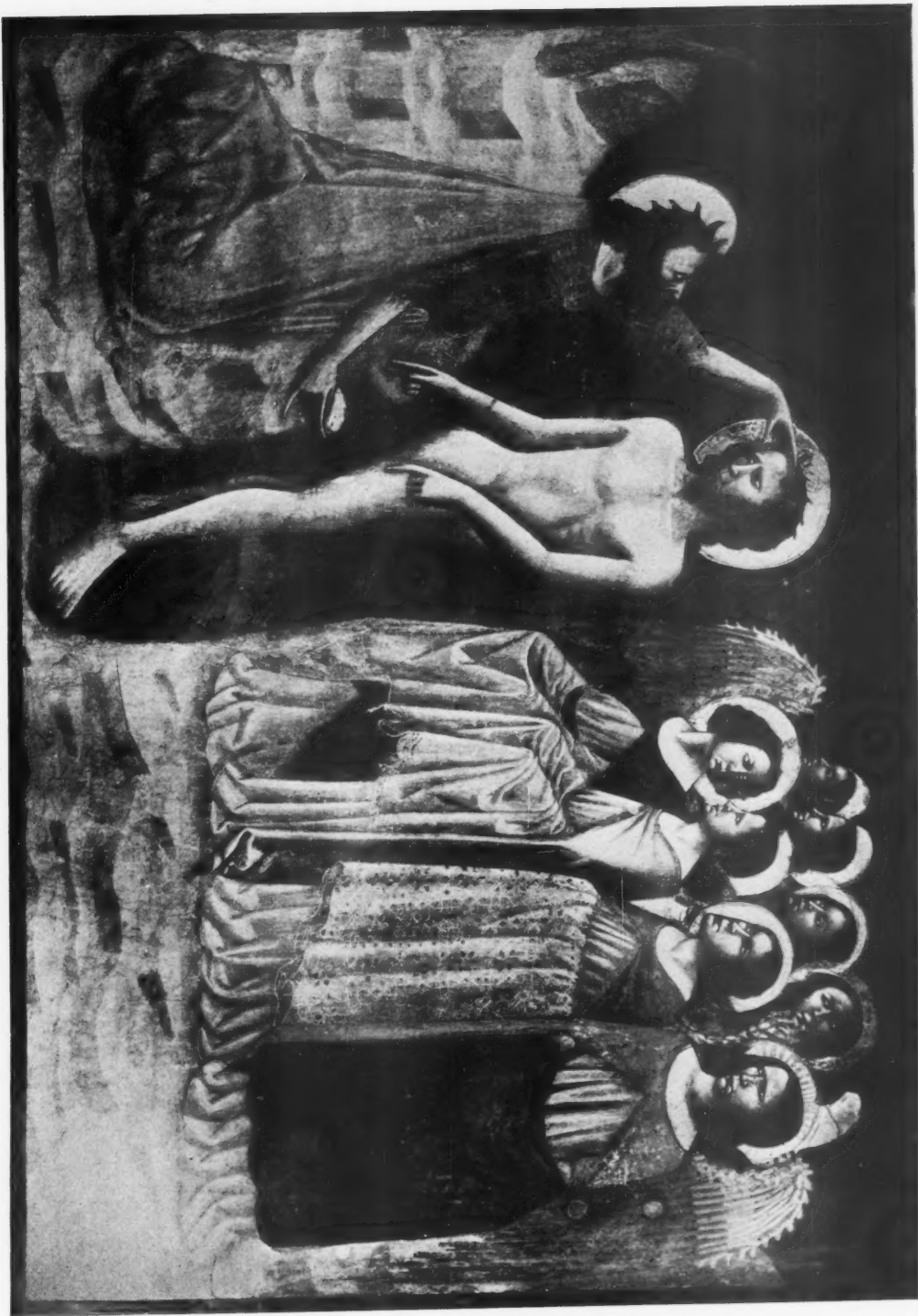


FIG. 21. MANNER OF PSEUDO-JACOPO AVANZO: THE BAPTISM
Saint Anastasia, Capella Cavalli, Verona



does this group find its place in our outlined conception? Between the early serious and restrained compositions and the more unbalanced mood of the polyptychs. Or as a return after the habit of old age to the paths of youth? Or again have we here the reissue of Pseudo-Avanzo's currency by a son or successor? All is possible, for the frescoes are ruined and the panels overpainted. I can understand either this group or the polyptychs themselves as logical consequence of the early phase. I have not succeeded in resolving the chronological problem of the three very distinct manners. But in view of the fact that we are, alas, afloat upon a sea of conjecture, that we deal with a master, for whom we can produce neither biographical data nor a single signature or dated painting, let us abstain from dogmatizing and be content to refer this relatively inferior group to their context as a direct outcome of such pictures as the Death of St. Francis at the Vatican or the Platt *predelle*, with a cheapening and prettification of effect, and a constant colouristic modification.

And however we may read the evidence we are forced to estimate Pseudo-Avanzo's development as a process of deterioration (and the same holds good to a certain extent in the history of Vitale and to a marked degree in that of Simone dei Crocifissi, and indeed of Bolognese trecento painting in its entirety). In spite of the interest aroused by the curious psychology of the polyptychs they are inferior as technique, as construction, as colour, as finish, as aesthetic value to the earlier essays. They bear the stigma of a certain haste and carelessness, of a growing slovenliness. Pseudo-Avanzo is perhaps the most intellectual, the most gifted of his contemporaries, far superior in this respect to his fellow pupil Simone, but not only does he not escape the blight of spiritual triviality, which renders ineffectual the very considerable technical merits of the whole century's production at Bologna, but the individual tendencies of his vigorous personality seem to have been a very strong contributory factor in the ultimate decadence of the school as a whole.

AN UNPUBLISHED RELIQUARY OF FRANCESCO DI VANNUCCIO

BY CESARE BRANDI

Siena, Italy

Francesco di Vannuccio has left behind him but few records and still fewer works. He was known as the *Chiancianese*, from his native village of Chianciano, a small place noted for its sulphur and hot springs, not far from Monte pulciano and Chiusi, and therefore in the province of Siena. Of the documents which apparently mention him, it is not even certain if all refer to our artist, or whether, as Milanesi suggests, they should not be divided between him and another "Francesco di Vannuccio".¹ The possibility that there existed two painters of like name in the same epoch is not unlikely; and indeed it is certain that there was at any rate a "Francesco di Vanni", brother of Andrea Vanni, and dead in 1394. However this may be, the earliest precise mention of "*Francesco di Vanni, detto il Chiancianese*" occurs in the first list of Painters published by Milanesi, where there also appears the name of one, Francis di Vannuccio.² In the roll of painters begun in 1389, there are to be found mentions of a Francesco di Vannuccio Martini and a Francis di Vannuccio. This fact favours the supposition that there were really two distinct persons; and with this possibility in mind, it becomes difficult to know whether the payments of 1362 for work in the Duomo at Siena, of 1367,³ and of 1388 for the panel of the "Fratagli" of the *Compagnia di Sant' Antonio*, should be referred or not to Francis di Vannuccio. Be this as it may, and whatever may or may not have been his activities in Siena and elsewhere, it appears possible to establish two chronological *termini* for his career:—the year 1361 when he was working for Montalcino, and the year 1389.

As for his paintings, since neither in Siena itself, nor even in Italy, was there any remaining trace, it seemed that the artistic personality of Francesco di Vannuccio was doomed to remain based on slight and solely documentary evidence,⁴ when the processional image with his signature, belonging to the Kaiser Friedrich Museum at Berlin, (Fig. 1

¹G. Milanesi. *Documenti per la Storia dell'Arte Senese*. Siena, 1864. Vo. I 1° pagg. 33, 35, 38, 313.

²Op. cit. loc. cit.

³Borghesi e Banchi. *Nuovi Documenti*. pag. 27.

⁴E. Romagnoli. *Vite di Bellartisti Senese*. MSS. Biblioteca Comunale di Siena. Tomo 3°. Pag. 381. He makes merely a passing reference to Francesco di Vannuccio, of whom however, Abbate Giocchino Faluschi had already spoken.

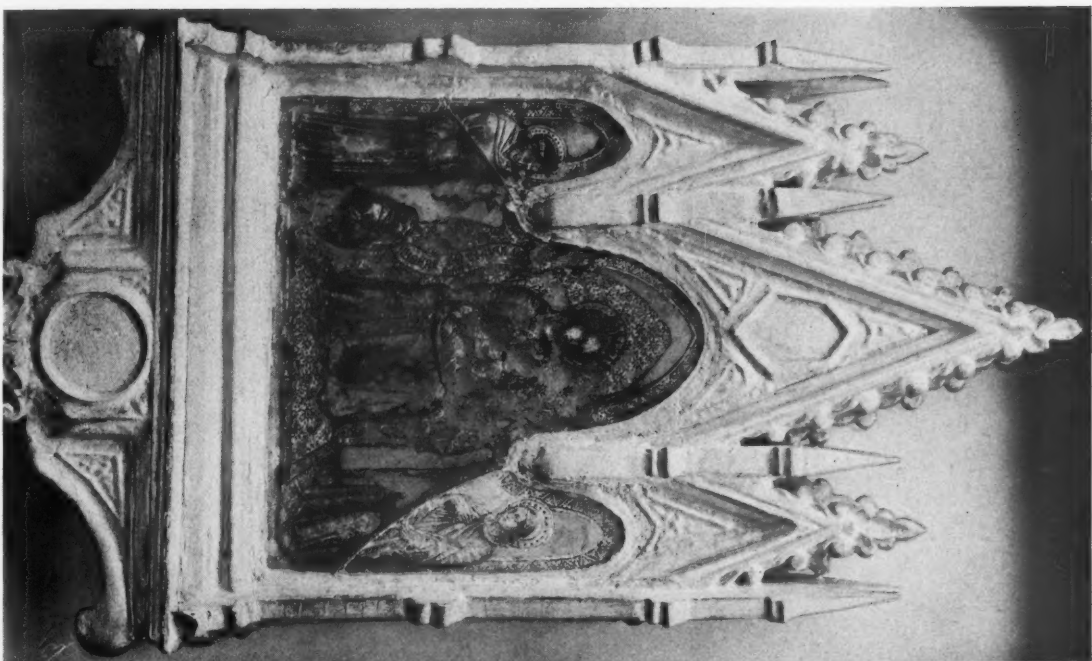


FIG. 2. FRANCESCO DI VANNUCCIO:
MADONNA WITH SAINTS AND DONOR
Kaiser Friedrich Museum, Berlin

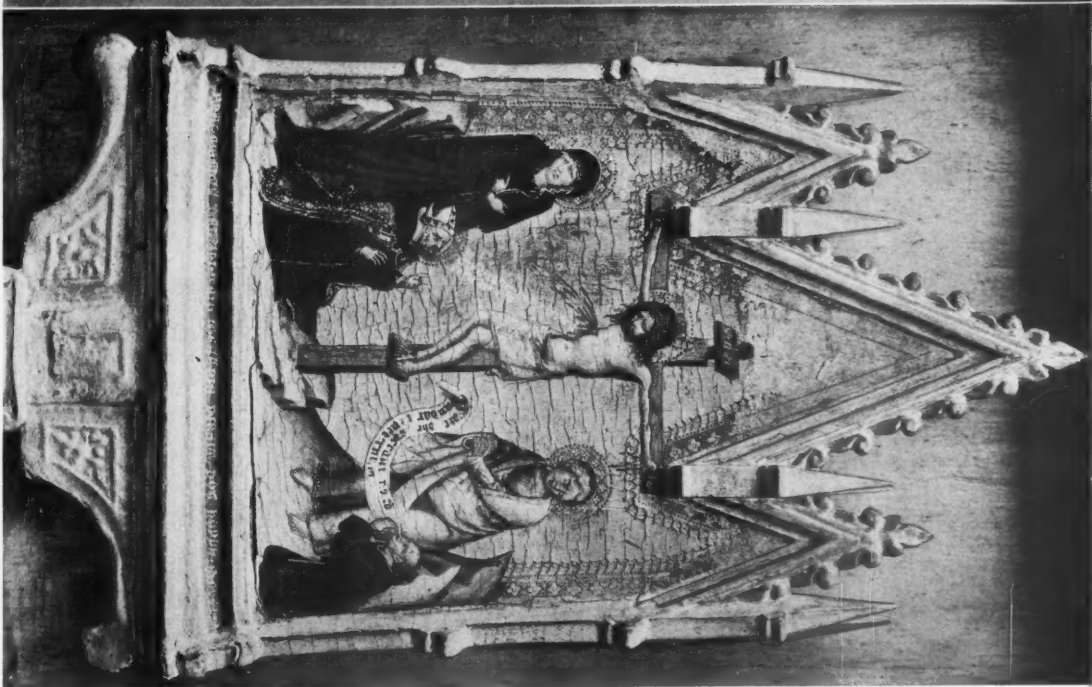
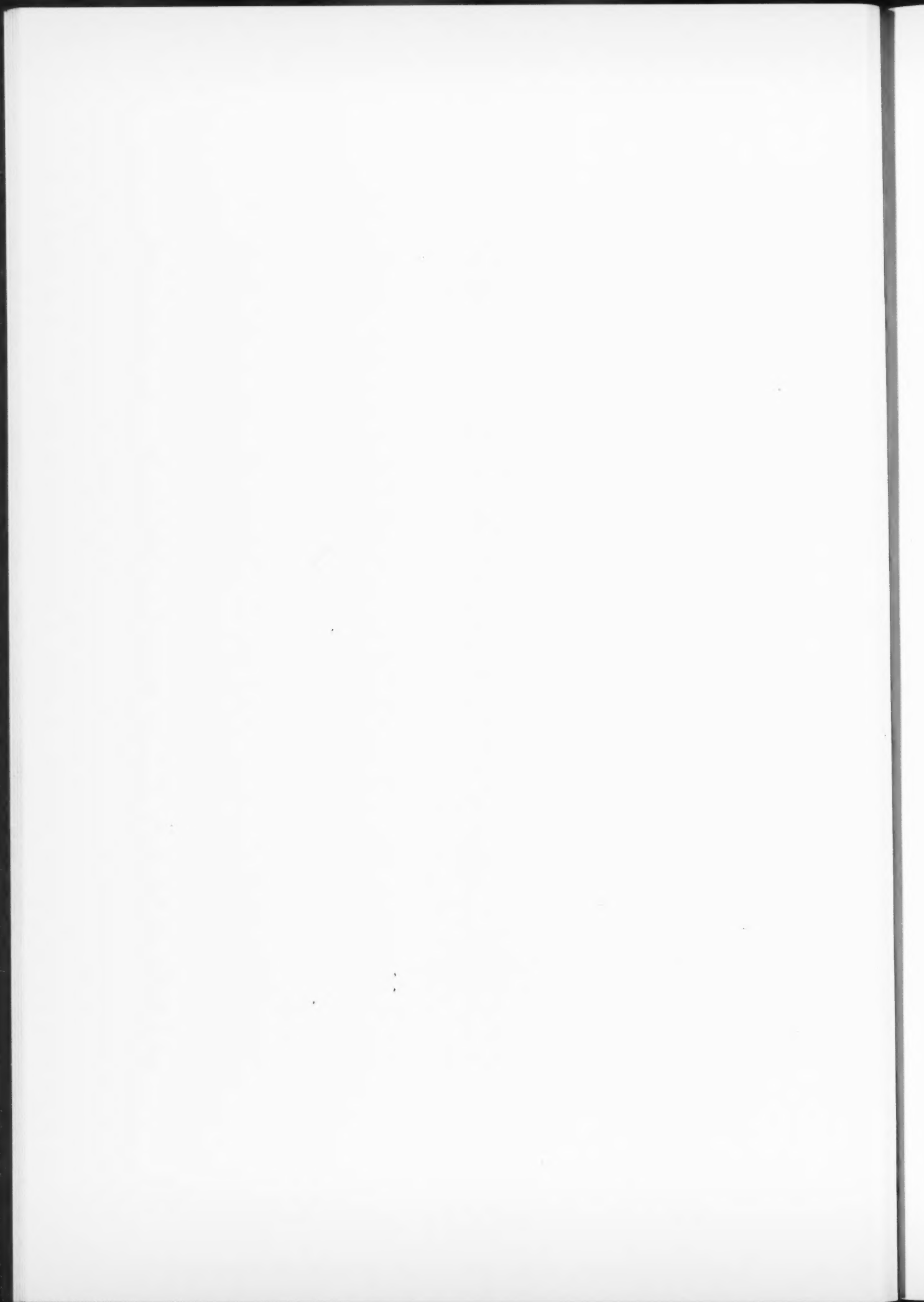


FIG. 1. FRANCESCO DI VANNUCCIO:
CRUCIFIXION (SIGNED)
Kaiser Friedrich Museum, Berlin





and 2) revealed him as a painter of the school of Simone of considerable refinement and of by no means negligible merit.⁵ Indeed his artistic physiognomy at once appeared definite even in this slight performance. The build of his figures, somewhat coarse and stumpy, and derived from the late manner of Simone Martini, was perfectly distinctive; precise and clear his weakness for precious brocades of gold, of refined and elegant techniques, already brought into fashion by Simone; and equally certain his taste for a style, somewhat cut and dried, but intelligent and even exquisite. The ornamental *motifs* of his nimbus, the minute patterning of his draperies were inspired by the school of Simone, though his art retained a certain character of greater intimacy and less specifically decorative quality than is general among the late adherents of Simone. Less refined than Lippo Vanni, to whom he is akin in his choice of rounded facial types and fleshy features, less intrinsically sentimental than Nardo Ceccharelli, he strikes an individual note, pleasing and very musical. The head of the Christ, bent almost as if by the weight of the locks, is attractive and almost childish. All his figures have something of the miniature, of the infantile,—as though they have still to grow up. The sense of rhythm is considerable. The Cross is planted in the centre of the swing of an ideal pendulum, whose course is graphically described by the curve of rocks, and terminated in the figures of the Virgin and St. John. This method of making the figures radiate from a common centre explains why we feel no sense of apprehension for the doubtful equilibrium of St. John, and why even the figure of the praying monk, though apart from the rest, introduces no disturbing element, because it is placed on the prolongation of the radius which passes through St. John.

The *Crucifixion* in the Johnson Collection⁶ at Philadelphia, the second of the four hither-to known works of the master, is characterized by a similar refinement. In another small reliquary⁷ (formerly in the Von Kaufmann Collection at Berlin and then at Messrs. Drey at Munich), (Figs. 3 and 4) the theme of the *Madonna of Humility*, which is destined to be so frequent with Andrea Vanni and Andrea di Bartolo, is prettily varied in the little figure of the Child, depicted in a momentary attitude of shyness, intent upon the little spray of flowers, which he holds in his hand. The moment of intimacy and delicacy is expressed without affectation. The patternings and the ornaments are accurate and very

⁵An adequate appreciation of Francesco di Vannuccio was given by R. Van Marle. *Development of the Italian Schools of Painting*, 1924, Vol. 11, pag. 522-4 and by Curt Weigelt. *La Pittura Senese del '300*. Bologna 1930, Pag. 54-87 Note 108, where we find the less recent bibliography of the painter.

⁶B. Berenson. *Catalogue of a Collection of Italian pictures*. No. 94.

⁷It is uncertain where this pretty panel is at present.

elegant. In the base of the tabernacle we find again the figures of Christ, of the Virgin and St. John, very near to these of the panel at Berlin. This Reliquary is, fortunately, still intact, and forms an exception in Sienese painting. It recalls to a certain extent that of the Wildestein Collection at New York, which was once given by De Nicola⁸ to Ambrogio Lorenzetti, and which is, if not actually by Ambrogio himself, at least Lorenzettian.

But there is yet another reliquary in the Museo Civico at Montepulciano (No. 16 in the chapel), (Fig. 5) of but slightly larger dimensions (0.74 x 0.375) than the last, and hitherto unnoticed. Its state of preservation is not of the best. From the draperies, the colour has fallen away to a great extent leaving bare the tracings made on the gold ground to enhance the beauty of the *tempera*. In other cases the shades themselves have undergone discoloration, and especially the scarlets and ultramarines. The execution of the ornaments and *graffiti* is very accurate; the swirls which decorate the little pediment are chiselled with extreme precision. The lateral cusps and the base, which remain in the Von Kaufmann Reliquary, are here missing. The former existence of this latter is testified not only by the shape of the Reliquary, which now appears mutilated, but also by the traces of the vertical supports still visible on the reverse, which is prepared in *gesso*, and finished off with true Sienese elegance with painted geometrical devices, punched with stars and rosettes, and in the centre and at the top an ornament composed of interlaced triangles. The hemispherical cavities of the reliquary are now empty, and are coloured in red and blue. On the front the panel is divided into two superposed fields; in the upper we have the *Madonna of Humility*; in the lower, which simulates a small triptych, John the Baptist, St. Paulinus, Bishop of Nola, and St. Louis, King of Hungary. The *Madonna of Humility* is seated in a flowery field. In the execution of the flowers we may note an effort after realism, for though the mass is rendered mechanically like a coloured stuff, yet two or three sprays raise themselves to right of the Virgin, and are silhouetted against the gold back-ground. The rose that she holds, too, really tries to be one. The Child stands and blesses, and holds in his left hand a scroll with "Ego Sum" as in the other *Madonna of Humility*, but his look does not correspond with the hieratic gesture, and his eyes wander distractedly and vaguely; and in this again we may notice an attempt at child-interpretation. The face of the Virgin, wide and somewhat

⁸G. De Nicola; in *Bollettino d'Arte*, 1922, pagg. 56-57. "Il soggiorno fiorentino di Ambrogio Lorenzetti."
Note. I beg to thank Dr. Weigelt for the courteous loan of several photographs for this article.

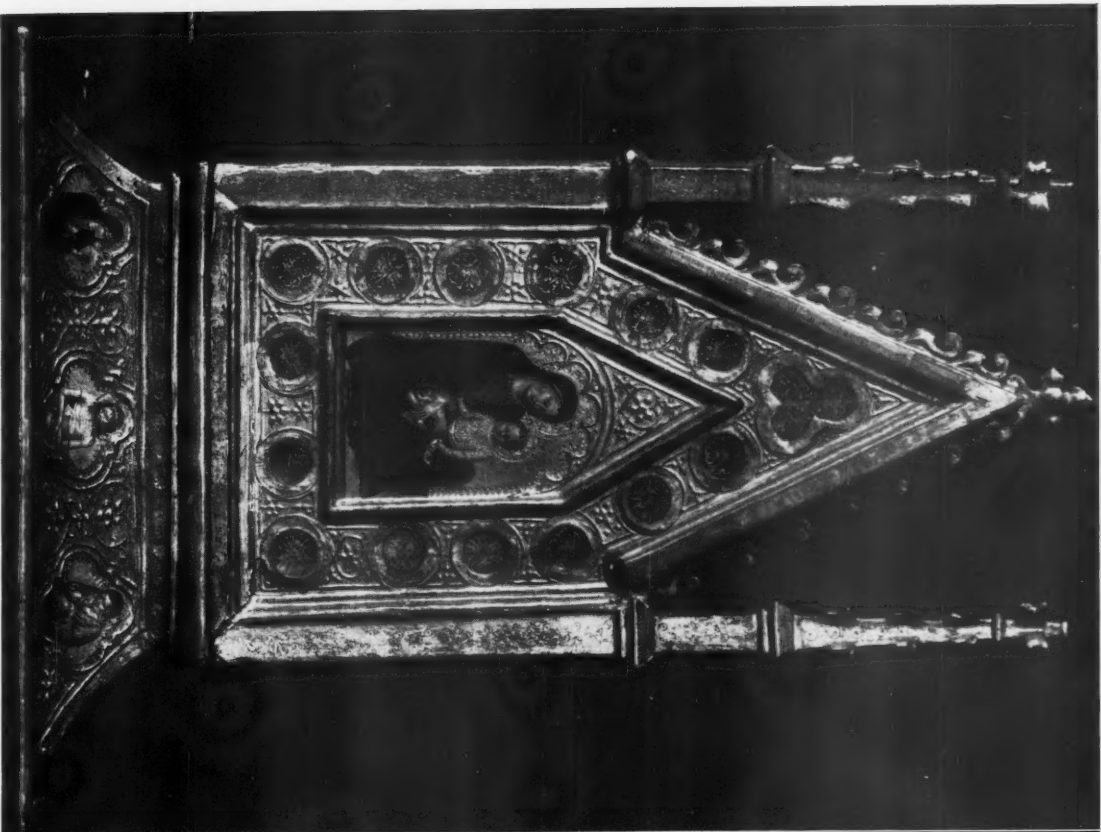


FIG. 3. FRANCESCO DI VANNUCCIO: MADONNA OF HUMILITY
Formerly Van Kauffmann Collection, Berlin

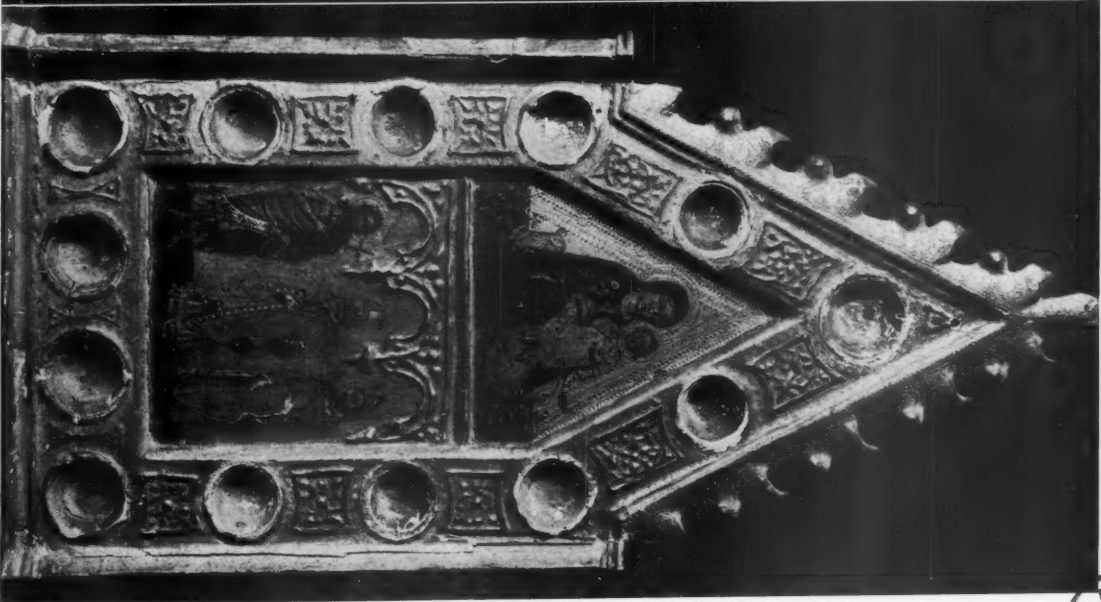


FIG. 5. FRANCESCO DI VANNUCCIO:
RELIQUARY WITH THE MADONNA OF HUMILITY
AND THREE SAINTS
Museo Civico, Montepulciano, Italy

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MICH.

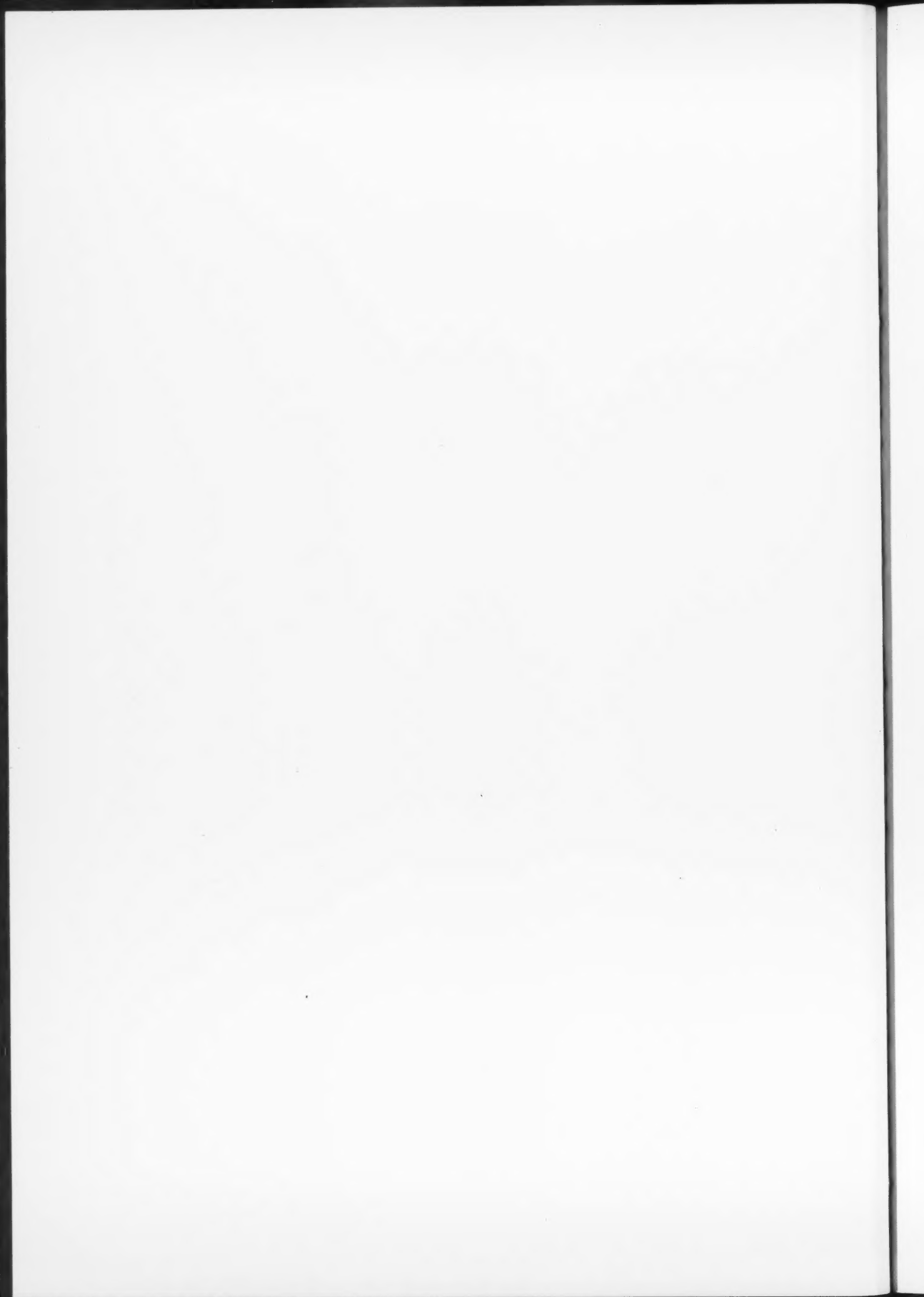


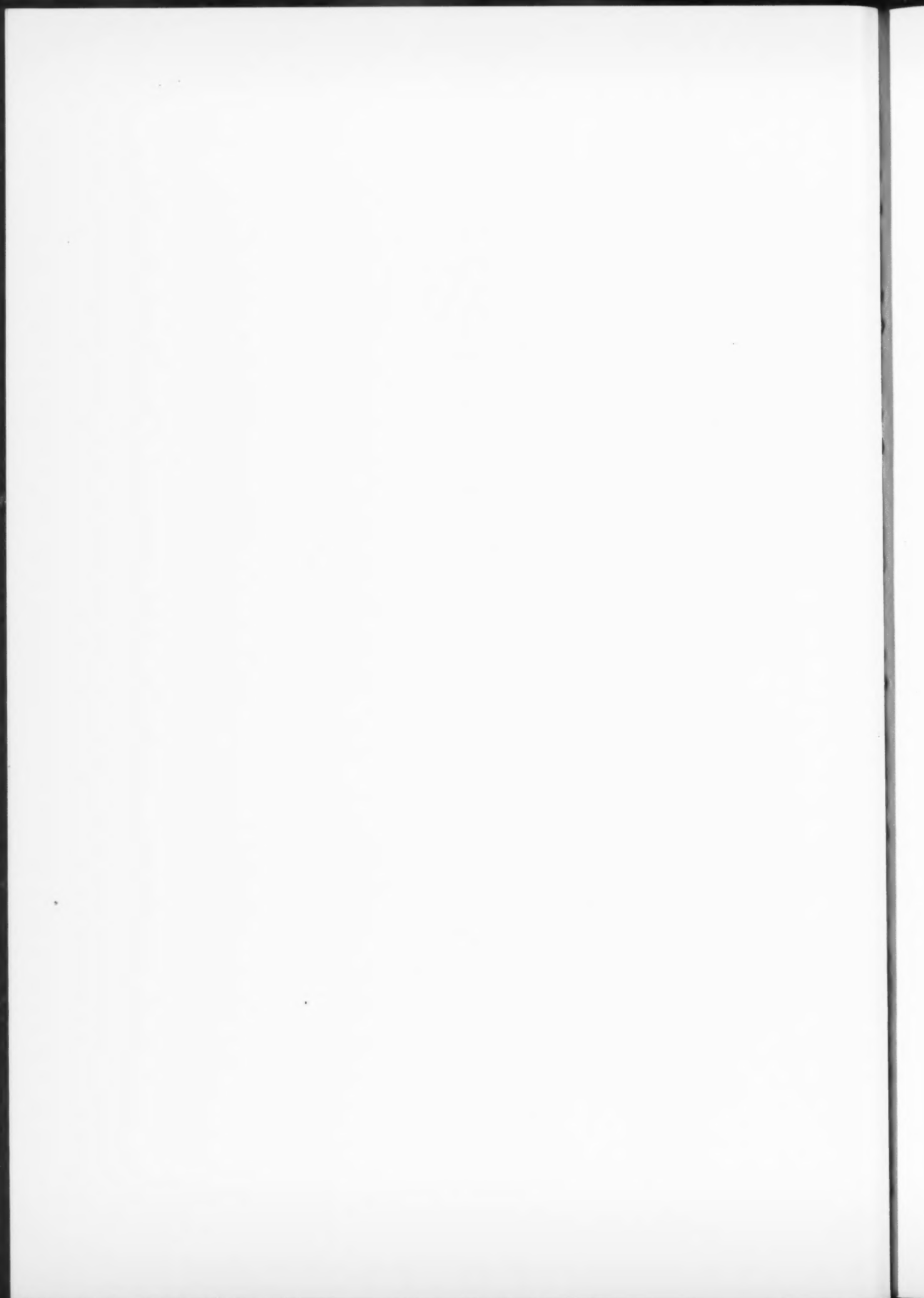


FIG. 4. FRANCESCO DI VANNUCCIO:
DETAIL OF MADONNA OF HUMILITY, (FIG. 3.)



FIG. 6. FRANCESCO DI VANNUCCIO:
CRUCIFIXION
Formerly Van Kaulbach Collection, Munich





flat, is that of the *Addolorata* at Berlin, and of the other in the Kaulbach *Crucifixion* (Fig. 6), the fourth of the known works of Francesco di Vannuccio. The ornaments of the aureoles are of the same pattern with rosettes and tiny circles. In this minute detail, and in the carefully worked brocade, we may easily recognize this little Siennese master, slavish imitator of Simone. The hair is reddish, as with that other scholar of Simone, who has recently been called the "Master of Palazzo Venezia." The figures of the three saints, all small, stumpy, and, as it were, forced into the compartments of the triptych, are somewhat wooden. In the *Madonna Enthroned* painted at the back of the processional panel at Berlin, the figures, divided and isolated by the arcs, grow stiff, and lose the flowing grace, which distinguishes the *Crucifixion*. The figure of St. Paulinus constitutes an iconographical rarity in Siennese painting. The Bishop is represented with rake and book, and it is not easy to say whether the intention has been to depict Paulinus the Third, who lived in the period of the Vandal invasions, and who owes his rural attribute to the time when he cultivated the fields of the king's son-in-law, after which he was restored from slavery to his country and church, together with his fellow-labourers. The attribute of the book, on the other hand, would seem rather to indicate Paulinus the First of Aquitania, and indeed the confusion which exists between the two Bishops, to whom may be added yet a third of like name, continued for centuries.

King Louis of France is more often represented without beard, but no doubt can exist that the figure is intended for him, for besides the crown and sphere, the sceptre is finished with a lily, and the regal mantle is lined with ermine. If, as seems obvious, the author of this reliquary is indeed Francesco di Vannuccio it is not idle to recall that this painter was surnamed the *Chiancianese*, and that Chianciano is near Montepulciano. A certain provincial asperity might well be explained in an early rustic education of the artist. As to the date of this reliquary, the period round 1360 might be suggested, and the probability that he painted it before his removal to Siena.

In the *Regia Pinacoteca* at Siena there exists another Reliquary (No. 345), which has undergone various subsequent modifications. It reproduces that of Montepulciano in its shape, except that it terminates above, as does the Von Kaufmann example, in a trilobate compartment, in which we find still intact a half-length of the *Redeemer* in act of benediction. The lower part, which takes the form of a triptych, contains a *Madonna and Saints* of the Quattrocento, painted on canvas

and laid over the original panel, and by some follower of Bernardino Fungai. Still later, towards the middle of the Cinquecento, the little shrine was rehandled and received a minute predella, containing a *Deposition* painted by a follower of Sodoma, perhaps *Il Rustico*, and elegant little golden pilasters. The little remains of the original decoration and the elegant *graffito*-work led me to suppose that we had here a rare work of Francesco di Vannuccio, very near to the one at Berlin. The artistic figure of Francesco is scarcely amplified by this last addition, but the rarity of his paintings is such, and their quality is so undeniable, that we feel a certain justification in taking into account even this mutilated residue.

NEW ART BOOKS

PAINT, PAINTINGS AND RESTORATION. By Dr. Maximilian Toch. Illustrated 8vo. D. Van nostrand Co., New York 1931.

The author who is a well known professional restorer of paintings in this volume covers pretty thoroughly the technic of painting and the chemistry of colors with a short essay on the determination of genuine paintings.

AN EARLY AMERICAN HOME and the fun we had building it. By Claude H. Miller. Illustrated 8vo. Thomas Y. Crowell Co., New York 1931.

A narrative of the building of a house on eighteenth century lines for present-day occupancy. The book may be recommended to anyone contemplating the erection of a home of the early American type.

EARLY AMERICAN FURNITURE MAKERS. By Thomas Hamilton Ormsbee. Illustrated 8vo. Thomas Y. Crowell Co., New York.

GRAY, THOMAS. ELEGY IN A COUNTRY CHURCH-YARD. Newly created into an illustrated book by John Vassos. Small 4 to. E. P. Dutton & Co. Inc. New York, 1931.

The famous "Elegy" newly interpreted in modernistic art designs of striking originality, many of them strangely moving interpretations of various passages in the poem.

DIALOGUES WITH RODIN. By Helene von Nostitz Hindenburg. Illustrated 8vo. Duffield & Green. New York, 1931.

Intimate conversations with the great French sculptor and personal letters now published for the first time, with ten drawings which have never before been reproduced.

